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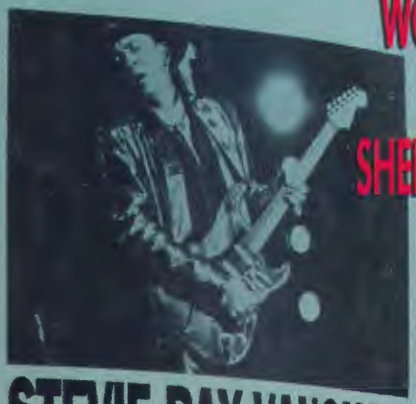

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John Stix

Jamming part 2

OPEN EARS

by Steve Morse

Steve Morse, former leader of the Dregs, now fronts the Steve Morse Band and farms his own land in Georgia. His new album, **The Introduction,** is available on Elektra/Musician.

The time we backed Albert Lee we had one rehearsal in the dressing room. We knew which of his tunes we were going to do and took them off of the records before we ever met. We also did *General Lee,* which we played together on the Steve Morse Band **Introduction** album. The job here was to try to remember the form of tunes we'd never played before. The trick was to make people think we'd been playing them all the time. The way you learn the form of the tune influences the way you remember it. It helps a lot if you put the tune into big sections that are easily grouped together. Rod, our drummer, is a genius at it. Rod and Jerry (bass) can listen to something and immediately figure out a way of grouping the beats. For instance, on *Country Boy* there are measures of five, six or ten beats. The first thing Rod did was to organize the rhythm structure of these little breaks. Then he would remember everything that was different from what he expected. If you have trouble remembering, all you have to do is make sure you can watch the leader's hands and just accent on the two and four. So when he goes to the C chord on one, you come in on two and four. I didn't have to do that with Albert, but I've had to do it other times when I was playing tunes that I had never heard before. I play on the upbeat for rhythm and leave a little gap when I solo. I have the last note drag over to the next chord change.

When I toured Europe with David Lindley and Richard Thompson, we had one night of rehearsal for a two-hour concert. When you're working on a schedule like that it's almost an emergency situation. You have to shift your thinking from the nuances to the major material and rely on your musicianship to make it interesting. We didn't have any three-part harmony pieces in odd time signatures, but we did work up some fairly complex Irish fiddle tunes that Richard knew. The key thing here is to see what two out of three people know. That reduces the risk of collision. Mainly we did tunes that the two of them had in common. I relied on my ability to remember and catch onto new material quickly. After seeing where everyone's influences were I wrote a tune specifically for this trio.

When I jammed with Dickie Betts and his group we did *Southbound.* Right before we started I asked the bass player for the signature lick. He told me it's played once in D, then it goes to G and back to D. I also know there are stops in the song, so I asked the drummer to cue me on them. As a general rule, bass players are good for finding out the chords because they almost always hit the root on one. This was another case of an experienced ring leader or master of ceremonies. Southern bands are really into sitting in with each other and the music leaves a lot of room for solos.

The whole idea of a jam is to have fun and hopefully create something musically that never existed before. You've got to feel confident enough to take a chance, to walk up to somebody on stage when the audience is very happy with what's been done so far, plug into an unfamiliar amp and follow them through tunes they know very well. I'd like to emphasize that when you go to jam with somebody you've got to realize that you're not going to get the sound you're used to, especially if you're using somebody else's guitar and amp, which can happen. But it's no big deal. It's just a matter of remembering that music is music and most solo sections of any song that a band will let you jam on are going to be simple enough so that how you play is how it's going to come out. If you're a good player it will come out. It shouldn't be a heart-rending or nerve-racking experience. I've seen people force themselves to jam just because they felt they had to. It was not good. It's more fun when both parties want to do it.

The last thing I'd like to stress is the etiquette of jamming. If it's somebody else's stage and you are invited up to do a song, do the song, unplug and go. Don't say, 'All right, what do we do next?' All too often people invite themselves into situations. You've got to respect the fact that it's their stage and you're a temporary guest. It's the same thing when you're jamming behind closed doors. Be conscious of overplaying on top of the other players. At the same time, one nice thing about the guitar is that just two guitarists can have a great time and make really good music just jamming in a room. ■

RHYTHM GUITAR

This month's lesson deals with deeply rooted blues triads. You can hear variations of this theme on such records as **Otis Spann Is the Blues**, featuring guitarist Robert Lockwood Jr. (Robert Johnson's stepson). What an incredible record! Also check out the Allman Brothers' version of *Stormy Monday Blues* on the **Live at the Fillmore** album, or Jimmy Smith, with Kenny Burrell on guitar. Learning these moves will give you a whole chunk of blues and rock vocabulary. Go for this one, it's important.

We'll work this example in the key of A. Your first finger goes on the high E string 5th fret; your second finger on the G string 6th fret; and your third finger on the B string 7th fret. I think of these notes: A, F# and C# as an A6 chord without the 5th. Strike the open A string and then strum the chord and slide the whole thing back a whole step (two frets). This new chord you've made of the notes G, E and B is kind of a 9th chord. So you're just moving from one to the other.

An extra lick that sounds good with this move, is to hit the open E string, then go to the G note on the 3rd fret of the same string. Bend the G slightly and hit an open A string. Letting the A ring through the chords when you're by yourself works quite nicely. But when you're playing with a band it may sometimes be more desirable to go without it and let someone else take care of the tonic or root note.

There's another piece to this move that is actually the same chords voiced down. There are two ways to do this part. The first stays on the top three strings. Just bar your first finger on the second fret E, B and G strings and strum. The next bit is to play the open E, B and G strings. So it's easy.

The other voicing for this part, is to place your third finger on the D string 7th fret, second finger on the G string 6th fret and your pinky on the B string 7th. Strum this one and slide it down a whole step.

As you must have noticed by now, these two different chord voicings are just the same notes on different strings. The point is that when you're playing on the lower strings, you're already including a wound D string and the tone is different; it's sweeter. No matter what voicings you use, you can do a whole blues progression this way. Just change the chords to the correct frets. For the IV or D chord start the first set of chords on the 10th fret. For the E chord go to the 12 fret. And while you can go through the whole progression in this manner, it's probably more effective if you use these chords as a spice rather than as a main dish. ■

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By Elliot Randall

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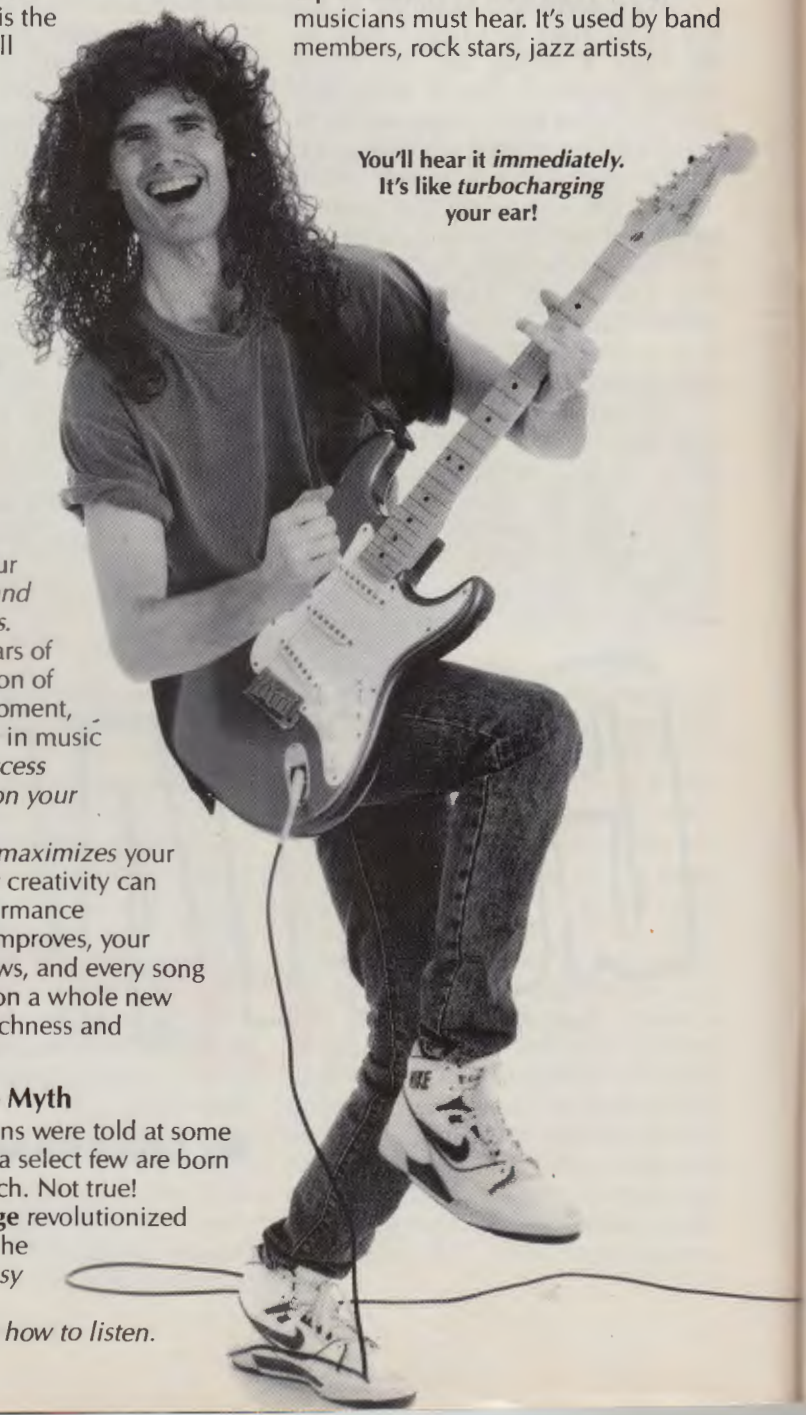

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guitar in the 80s

by Andy Aledort

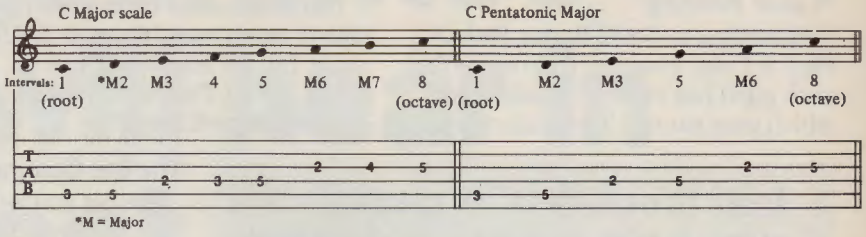
KINGS OF THE PENTATONIC PART 1

The Pentatonic scales are the most widely used scales in rock music. The term "pentatonic" can be defined as "five tone" as "penta" means "five" and "tonic" means "tone." It is truly astounding how countless guitarists, through the manipulation of these five little notes, have forged their own distinctive styles and supplied us with thousands of hours of inspired playing. Albert King, Stevie Ray Vaughan, Eddie Van Halen, Angus Young, Jeff Beck, et al would be lost without them. So let's have a big round of applause for the ancient Greeks, who developed these scales a few thousand years ago.

The two most common pentatonic scales are Pentatonic Major and Pentatonic Minor. This month we'll explore Pentatonic Major.

In Staff 1, a C Major scale has been written out; notice how Pentatonic Major has been extracted from it, using the 1st, 2nd, 3rd, 5th and 6th tones, and eliminating the 4th and 7th tones. Play the entire Major scale first, and then play

Staff 1



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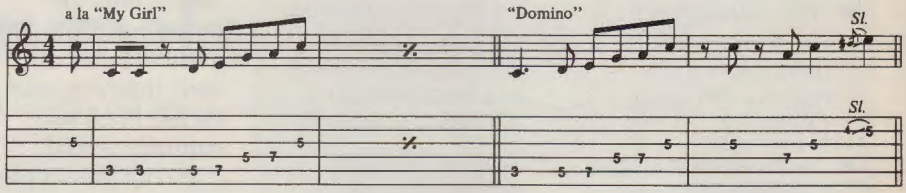

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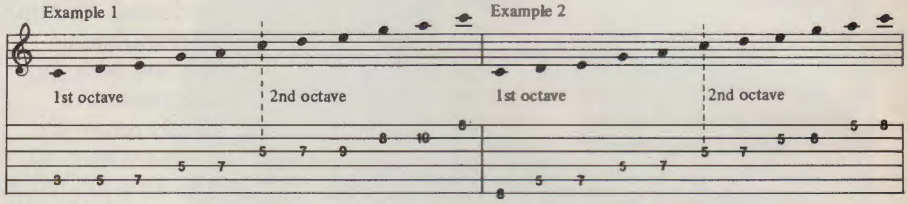

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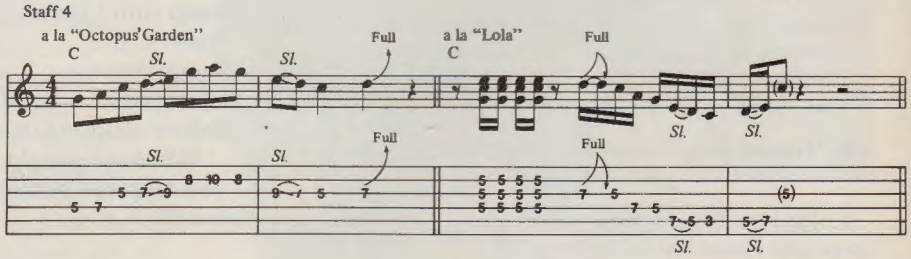
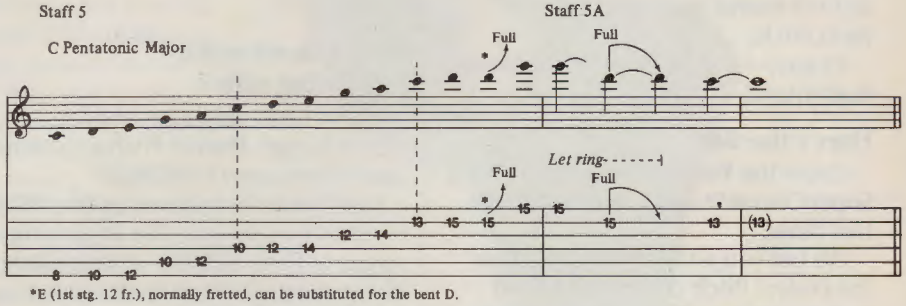


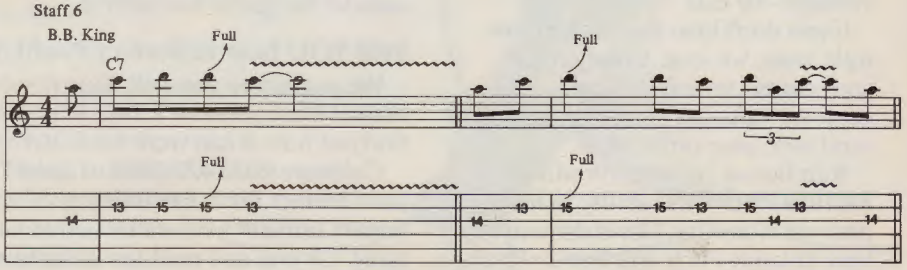
Staff 5

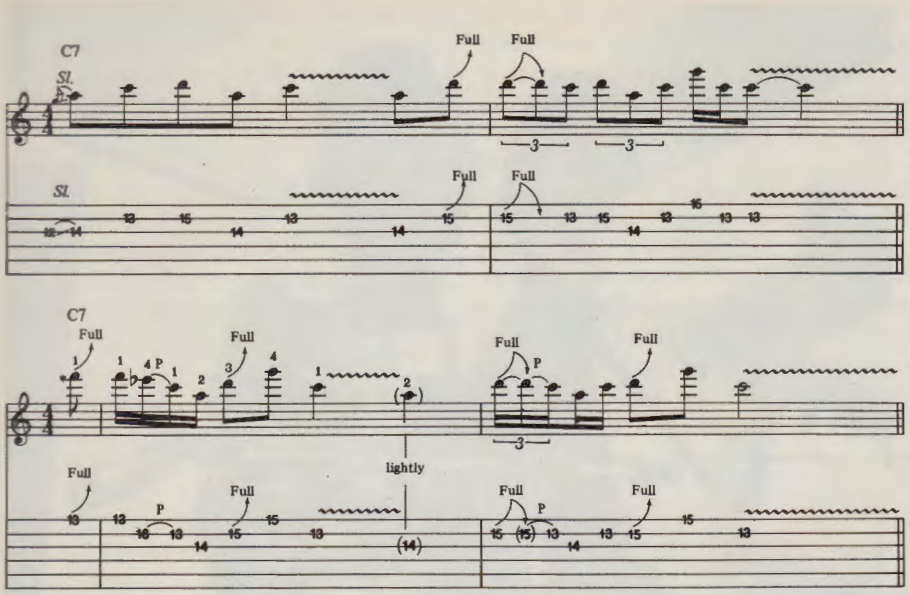
Staff 5A



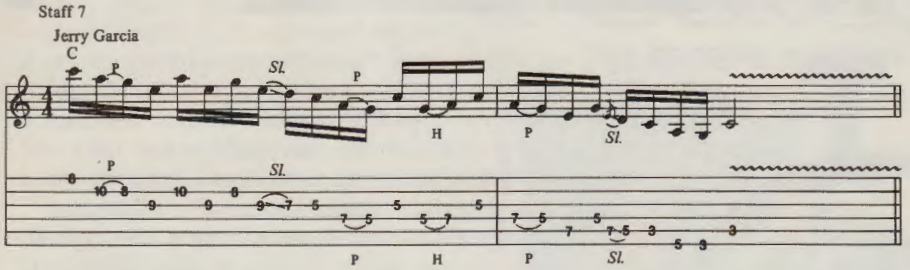
*E (1st stg. 12 fr.), normally fretted, can be substituted for the bent D.

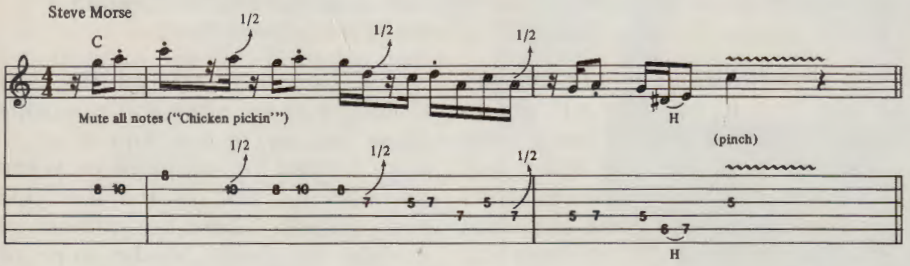
Staff 6

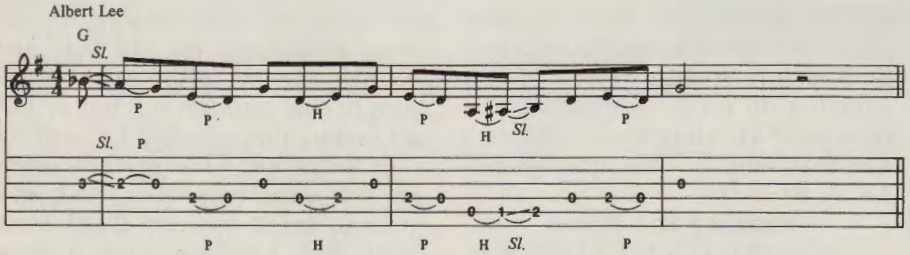


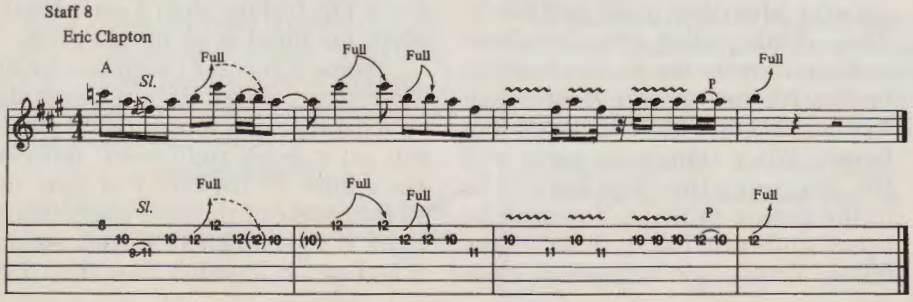


*Fret hand: 1 = index; 2 = middle; 3 = ring; 4 = pinky.









the Pentatonic Major, taking note of where the notes have been eliminated. You may recognize the Pent. Major scale's similarity to the intro to the Temptations' hit, *My Girl*, or the horn line to the Van Morrison tune, *Domino* (see Staff 2).

Staff 3 illustrates two of the most commonly used fingerings for Pent. Major. Also, try playing the first octave of Ex. 1 with the second octave of Ex. 2, and vice versa. After becoming familiar with these fingerings, experiment with your own and see how many variations you can find; try to visualize the scale in every position on the neck.

In Staff 4 there are two more examples of Pent. Major in use; the intro to *Octopus' Garden*, by the Beatles, and the fill-in riff between the verses of *Lola*, by the Kinks (these sound-alike examples have been written in the key of C for simplicity; no accidentals).

In addition to the two fingerings illustrated for C Pent. Major, there is a third which is also very common. See Staff 5. The second octave of this fingering (especially the last five notes) is a cornerstone of blues playing, and examples of it are found in practically every solo played by B. B. King, Johnny Winter, Eric Clapton, Jimi Hendrix and Jimmy Page, to name but a few. Notice the bending of the D note, as this is an integral part of the common use of this scale. When playing this scale backwards (from high to low), start by bending the D. Now fret the G and the bent D simultaneously; then strike the G and let it ring as you strike the bent D. Release the bend and allow the G and D to ring for a moment before striking the C. This is illustrated in Staff 5A.

Staff 6 illustrates six riffs in the inimitable B. B. King style which use Pent. Major. For more examples, listen to **Alive and Well** and **Live at the Regal** and see how many riffs you can pick off the record.

As you may have noticed, the sound of Pent. Major lends itself well to country-type playing and "chicken pickin'." Staff 7 features examples a la Jerry Garcia, Steve Morse and Albert Lee.

Mr. Eric Clapton is well known for his elegant shifting from Pent. Minor to Pent. Major; Staff 8 is an example of a riff he might have played back in his Cream days.

In the world of rock there really are countless examples of Pent. Major used as the primary riff to the tune. Check out the intros to *Mississippi Queen*, by Mountain, *Blue Sky*, by the Allman Brothers, *Mama Tried*, by Merle Haggard (Grateful Dead), and *Hideaway* by Freddie King (a great version is the one from **John Mayalls' Bluesbreakers with Eric Clapton**).

Continued on Page 98

John Lee Hooker

on Songwriting

Interview by Bruce Pollock

If as the saying goes, "The blues had a baby and they called it rock and roll," then John Lee Hooker has got to be considered a prime candidate for a paternity suit. Bands like the Rolling Stones, Z.Z. Top and J. Geils have all looked up to Hooker as a musical father at some point in their careers. The Animals had a major hit with his *Boom Boom*, while Canned Heat, George Thorogood and the Blues Brothers all borrowed generously from his style of boogie. Today, at 67, John Lee Hooker is still burnin his boogie across the stages of America and Europe, thrilling audiences with classics like *Serves You Right to Suffer, Trouble Blues, Boogie Chillen, Little Wheel* and *It's My Own Fault.*

The blues come from way back. When the world was born, the blues was born. As the world progressed the blues got more fancy and more modern. They dressed up much more. They got lyrics now that they didn't have then. But they're still saying the same thing. The greatest music of all comes from the blues—spirituals, rock, country & western. Everything comes from that root. When the blues first came out it was only among black people. We used to sing them in the cotton fields, on the farms. They didn't care about lyrics, they whistled the blues, hummed the blues, moaned the blues. They didn't have set words—they didn't rhyme. But you have to roll with the times. I'm doing the same thing as I used to, but it's more modern. I'm playing the same basic beat, but I build different instruments around it. I can do lots of different styles if I want to. I can play ballads, country & western, but I don't do it. If I start to do that I would lose my blues audience. I would lose my fans. They know me from playing the blues and the boogie. When I sit at home I can play beautiful ballads like *I Cover the Waterfront.* I can do Brooks Benton's style really good; I like *A Rainy Night in Georgia.* I love *I Left My Heart in San Francisco.* When I heard that song I couldn't help it. I said, I gotta do it as a blues. So I wrote *Frisco.* I love Tony Bennett. I just love his voice. I want to meet him so bad.

There are certain types of songs that fit my music just like that. I turn it around and it becomes mine. You can write something for me and I may love it, but I've still got to change it to where it fits me. I listen to the radio all the time and I pick up new things. A lot of blues artists inspire me. Some of the old blues songs are so good and so sweet and so mellow I'd like to do a whole album of them. My mind is made up to do it, but I haven't done it yet. I could sing *Hoochie Koochie Man.* I wouldn't do it like Muddy did it. I do a lot of Howling Wolf's stuff. It's like that song by Otis Spann: *Don't Let the Blues Die.*

Writing the Blues

A lot of people think blues singers write when they're sad and lonely. They think you've gotta be down and out to write the blues—hungry, broke. It's not true. I write when I've got a good feeling, when I'm happy. When things are going well for you, you write. You have to be in the groove to write. You can't be upset and worried and write the blues. You've got to have a clear mind. The songs are sad, but they think you're sad when you're writing them, but you're not. You're just in a good mood for writing blues. When you write like that you're not writing for yourself. There are millions of people out there. Maybe some of them are sad, and when they hear the words you said, the song will hit them. Goddamn, my old lady just left me. Anyone in the world who's been in that position will buy it. I'm not feeling that way, but I'm writing it for the people who are. Sometimes you feel something deep down and write to get it out, get it off your chest. But I cannot write a song when I'm feeling blue. I can't think when my mind is on my troubles.

Some songs are much harder to write than others. It just depends on what type of a song it is. On some you get it down right away. Ballads are a little bit harder. You have to go over some of the lines to get them right. If I get an idea I'll think about it and get it together and then I'll

pick up a guitar and phrase it. I'll play it once to get the sound, the feeling, the beat. Then I'll get the band I'm playing with and work on it in the studio. If I wake up in the middle of the night with a good idea I'll start talking into the tape recorder. I have one right by my bed. Sometimes I'll take it with me in my car. Before tape recorders I just had to keep it all in my head.

Boom Boom

I used to play at this place called the Apex Bar in Detroit. There was a young lady there named Luilla. She was a bartender there. I would come in there at night and I'd never be on time. Every night the band would beat me there. Sometimes they'd be on the bandstand playing by the time I got there. I'd always be late and whenever I'd come in she'd point at me and say, 'Boom boom, you're late again.' And she kept saying that. It dawned on me that that was a good name for a song. Then one night she said, 'Boom boom, I'm gonna shoot you down.' She gave me a song but she didn't know it. And I took that thing and I hummed it all the way home from the bar. At night I went to bed and I was still thinking of it. I got up the next day and put one and one together, two and two together, trying to piece it out—taking things out, putting things in. I finally got it down right, got it together, got it down in my head. Then I went and sang it, and everybody went, 'Wow!' then I didn't do it no more, not in the bar. I figured somebody would grab it before I got it copyrighted. So I sent it to Washington, D.C., the Library of Congress, and I got it copyrighted. After I got it copyrighted I could do it in the bar. So then if anybody got the idea to do it I had them by the neck, because I had it copyrighted. About two months later I recorded it. I was on VeeJay then. And the record shot straight to the top. Then, after I did it, the Animals turned around and did it. That barmaid felt pretty good. She went around telling everybody I got John Lee to write that song. I gave her some bread for it, too, so she was pretty happy.

Repertoire

90 Days: She left you and you love her, but you're gonna give her 90 days to get back home. If you ain't home in 90 days I'm gonna get somebody else. Not 91, I mean 90. It starts off, I'm gonna give you 30 days to get back home, but because I love you I'm gonna give you 60 more.

My First Wife Left Me: That's one of my favorites. It came to me that so many men get married and their wives leave them. So I decided to write a song like that. It's so sad that every time I sing it I feel a teardrop in my eye. I see my audience, even the young folks; they're sitting there with their heads hanging dow .

I'm Jealous: This is a new song—I'm jealous and I can't control the feeling. When you're jealous you can't control that. Your mind runs away with you. If you're jealous of your old lady everywhere she goes you think she's out with somebody else, or trying to pick up somebody.

Tupelo: That's a true song about a flood that happened in Tupelo when I was a kid of about seven or eight years old. It completely destroyed the town. People never forgot it. So when I grew up and got famous, I wrote about it and it brought back memories to a lot of people. ■

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ROY BUCHANAN:
RELEARNING THE BLUES

By Kenn Chipkin

Running away from home with a Telecaster under his arm, 15-year-old Roy Buchanan landed himself in the ranks of bluesleader Johnny Otis. His Tele hasn't stopped talking since. In '55 he gigged with Dale Hawkins (*Suzy O*) and soon after with the Ronnie Hawkins group, later to become the Band, where Robbie Robertson became his pupil. Having been touted in the press by the likes of Eric Clapton and John Lennon, and reportedly offered a spot in the Stones—which Mick Taylor eventually filled—Buchanan's vision of rockin' the blues became legendary over nine albums. His 10th disc, first for Alligator Records, **When a Guitar Plays the Blues,** is the record he says he's always wanted to make. We sent **GUITAR** music arranger Kenn Chipkin to study his style and then meet the man to get the whys and wherefores.

GUITAR: You strike me as a very confident, spontaneous player. Do you see yourself that way?

ROY: On most things, yeah.

GUITAR: When you're soloing, do you intellectualize the endless possibilities of certain scales, phrases and riffs as they relate to chords, or is it a feel thing entirely?

ROY: It's a little bit of both. Sometimes I do actually think of scales, because I'll be setting up a plan as to where I'm going to. Then I'll lead into my feeling, 'cause it's like an introduction to what I really feel.

GUITAR: I hear in your solo work a predominance of pentatonic minor. You say a lot with very little. Does your taste cause you to use less of, say, pentatonic major, chromatic, or other scales?

ROY: I don't think you have to use all those scales to be good. I think you can say a lot with simplicity, and in some cases I do know more scales that I'll sort of keep out of the way of using, because I feel like if I'm going to do the whole solo with this scale all the way through I'm going to ignore my feelings, and I just don't think that would be right.

GUITAR: You've said that reading music is important. How do you feel about the way so many younger players are taking to reading transcriptions and learning guitar solos verbatim from a printed page?

ROY: I think if I'd been able to do that when I was learning to play guitar I would be about five times better than I am now. I had to dig around the streets and beg people.

GUITAR: I'm sure you've noticed how far the standards of guitar playing have come since you were starting out. Today every other player has a monster technique. What's your wisdom on this?

ROY: I think this so-called monster technique that everybody's got—everybody's into speed—is nice, but it's not nice if you have to sacrifice feeling for it. I've played a lot of gigs with guitarists who know a hundred times more than me. But they won't have the same impact as I do because when I hit there's a reason for it. It's not like I'm just going to go all over the neck and play everything. The people feel that.

GUITAR: Speaking of technique, how were people reacting to your playing overtones (pinch-harmonics) with your aggressive, trebly sound back in the 50s when you were pioneering that bit?

ROY: People thought I was from outer space. I heard stupid things like, 'He sold his soul to the devil,' and 'It's not really him playing.' I had a reputation that was totally untrue.

GUITAR: What's the first thing that comes to mind when I say the word Telecaster?

ROY: The first thing that comes to mind—I just saw the neck, because Telecaster means to me, go, it's time to play. I used to play steel guitar, and I wanted a guitar that you could pick up and play like a standard guitar and still sound like a steel guitar. It has the solid body; it has the ringing sound; it's got the single-coil pickups. It was what I was looking for in a guitar, and it was a clearer sound. I knew that it would sort of be my style. When I heard it I said, 'Ahhh, there's lot of possibilities with that guitar.' So I started playing one.

GUITAR: A Stratocaster doesn't make it for you?

ROY: A Strat is a little bit too sweet for my taste. I like them, but to me there's not a whole lot of difference between a Strat and a Telecaster. They've both got little bodies. They've got the same kind of neck. Also, they're cut away similarly. You can get up high on the neck.

GUITAR: What do you mean by sweet?

ROY: I'm talking about the bridge pick-up. I've had them plugged up together and I think the Telecaster is a little bit fatter in the treble, a little more cutting. You can run it through a 100 watt Marshall and get a good effect. But if you run a Strat through the same Marshall you're going to notice a little bit of a difference there. I tried it on the road and people actually were complaining about it, and I'd use the same settings and everything.

GUITAR: Would you explain some of the right-hand techniques you used to create your many tone variations?

ROY: Well, the only thing I do, which I guess everybody's doing today, is to use all my fingers for chords and for lead, and I'll use the palm of my hand sometimes to either cover up a mistake or just for an effect, or to stop a ringing. If the string is ringing and I want to cut it off at a certain point, I just slap my hand down there.

GUITAR: As far as the pedal steel sound, how do you go about approaching that with your right hand? Is there any conscious difference?

ROY: Not really a whole lot of difference. When I played steel I used a thumb pick and two finger picks, but now when I'm going to play standard guitar I hold a regular straight pick between the second and third finger. I just move it down a little bit. It's basically the same thing.

GUITAR: I was impressed by what Homer Hanes of Homer and Jethro imparted to you when you were feeling like you couldn't learn anymore and that you were "as good as you'd ever be." He said, 'You remember one thing, the way you feel now means you're going to really start to learn.' Where are you in relation to this now? Does that philosophy still hold true for you?

ROY: That story got around. He also said one other thing, too. He said, 'Roy, do you know you're talking to the only guys in the world who ever fired Chet Atkins?' I found out that that was the best thing that had ever been said to me, because they were absolutely right on it, you know, because I noticed things started coming to me different then. After that I thought, that's interesting. I thought I'd already reached the end of it. But it was just a growing process. I still go through slumps now where I say I do know everything I could know; I can't learn any more because I'm just not capable of doing it. I get down on myself.

GUITAR: I understand that you are very happy with your latest album, especially where the guitar sound is concerned. How did you manage to get just what you want?

ROY: The good Lord must have been shining on me. For years I've wanted to do this type of album and have complete say over it as far as what went on it—the material, the musicians and me in there when they're mixing it so I'd make sure it all didn't get lost.

GUITAR: Is there any conscious difference to your overall musical approach in a recording situation as opposed to performing on stage?

ROY: There has been in the past, because of the overdubs and the whole thing in a recording studio. When I'm live I play whatever comes naturally; whatever is happening I try to grab ahold of it and hang onto it.

GUITAR: Obviously you feel very comfortable expressing yourself in the blues. Are you still interested in playing the other styles you've been known to play?

ROY: Sure, I still go out every once in a while at home and jam with different types of groups. I still like country, and once in a while I like to sit in with a jazz group. Even though I'm not a jazz player I can learn from the experience.

GUITAR: Are there any musicians today who you are inspired by?

ROY: I hear little things from all musicians. I learn not from one but from all of them.

GUITAR: Can you cite some of your favorite recordings?

ROY: I was a big Scotty Moore freak. I like *Mystery Train* and *You're Right, I'm Left, She's Gone; Willie and the Hand Jive*, by Johnny Otis, and *I Can't Help It Baby*, by Jimmy Nolan, who played on *Willie and the Hand Jive*, too. One of my favorites is Barney Kessel and *To Swing or Not to Swing*.

GUITAR: You've been paying homage to Jimi Hendrix for a long time by performing and recording songs of his. Could you share your thoughts on what he means to you?

ROY: To me Jimi meant an end to a lot of the trash that was happening. He opened the way for guitarists to really experiment and he advanced the guitar. He was just incredible, and I love the guy.

GUITAR: Where does the inspiration to play come from for you?

ROY: I guess from people, from life itself, reality. Just being able to hear the beautiful sounds and to express myself.

GUITAR: Any final advice for young players?

ROY: Well, I always give the same thing, and that's listen to everybody, don't do the funny stuff—you know, drugs and alcohol—and believe in yourself. Don't be too hard on yourself, and just don't let anything stop you. In other words, keep at it even though you might get down. Keep it going. ■

Courtesy of Toby Byron

IN THE LISTENING ROOM

MICHAEL BLOOMFIELD

Guitarist Michael Bloomfield had been to the top and back, and still remained true to blues. Historically, he emerged with the Paul Butterfield Blues Band and pioneered their classic **East/West** album. He went on to back Dylan's first electric excursion on wax, **Highway 61 Revisited.** He co-founded the Electric Flag, a pre-BST, Chicago "Jazz Rock" band, and participated in two Super Session albums with Al Kooper. At the time of his death in February of '81, Bloomfield was recording for the Takoma label. He said his preference had been for freedom of choice over distribution. A vibrant talker who was not afraid to lay his cards on the table, Bloomfield proved to be a demanding critic In the Listening Room.

1. *I'm a Fool* from **Mr. 335 Live in Japan,** by Larry Carlton/Warner Bros. P-10643W

MIKE: It's good. It's an unaffected singer. Sounds a little like Dr. John. The instrumentation was sparse, but not too sparse. The guitar sounds like me. It's real good. Who is this?

GUITAR: Larry Carlton.

MIKE: That was Larry! Doesn't sound like Larry's playing. If you listen to a lot of his playing, he uses the volume pedal a lot. Sometimes I find his most interesting playing is on a TV soundtrack.

2. *De Rabbit* from **Gingseng Woman,** by Eric Gale/Columbia PC34421

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IN THE LISTENING ROOM

MIKE: I don't know who it is and it don't show me anything. Is it Eric Gale? It sounds like Eric's playing, sterile. He's better off with Stuff. He needs Cornell Dupree to keep his ass on the line. That's Eric's dumb stiff playing. Let me clear this up. When it comes to background or soul guitar, no one can beat Eric. He is not a good lead player. He is not a good bluesman. But for some reason with Cornell and Stuff, it brings out the best in him. This ain't it.

3. *Sweet Little Lisa* from **Repeat When Necessary,** by Dave Edmunds, Albert Lee on guitar/Swan Song SS8507

MIKE: Dynamite! Great rock-a-billy music and great singing. The guitar sounds sort of like Jerry Reed or a little Roy Buchanan. It's just fine. I have no idea who it is, but that could be a hit.

4. *Straight from the Heart* from **Down on the Farm,** by Little Feat/Warner Bros. HS 3345

MIKE: The guitar playing sounds like some sort of Ry Cooder imitation. It's not quite as good as Ry. It's a good funk arrangement but it doesn't show me a whole lot. I'm real curious about who it is?

GUITAR: That was Lowell George.

MIKE: I thought it was Lowell. I've heard him sing and play a lot more expressively than that. I don't want to say this about no dead person, so let's just cut it right here.

5. *The Final Peace* from **There & Back,** by Jeff Beck/Epic FE 35684

MIKE: I loved the use of the string machine or whatever it was. I think the guitar player was too dramatic. The phrasing was emotional but to me it was schmaltzy. He was trying too hard. I like the pathos he was trying to get out of his playing. But in conjunction with that background, he could have done more. He used five notes. He used the blues scale with a nice touch. Who was that?

GUITAR: Jeff Beck.

MIKE: I'm used to hearing Jeff play something off the wall. He didn't do that this time. He just played the notes. I'm used to Jeff taking chances. He didn't on this one. He wasn't taking any risks at all, and that's why I didn't like it so much. ■

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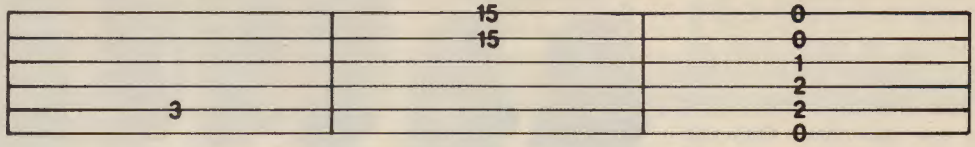
TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

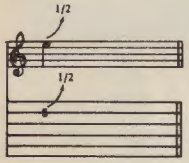


5th string, 3rd fret

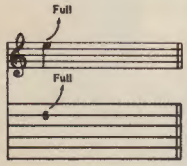
1st string, 15th fret, 2nd string, 15th fret, played together

an open E chord

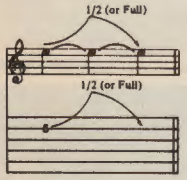
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



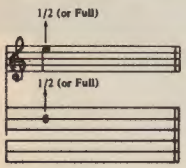
BEND: Strike the note and bend up ½ step (one fret).



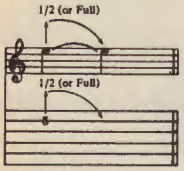
BEND: Strike the note and bend up a whole step (two frets).



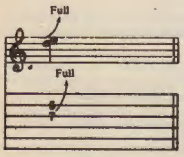
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



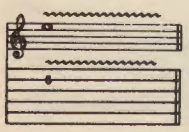
GHOST BEND: Bend the note up ½ (or whole) step, then strike it.



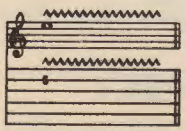
GHOST BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



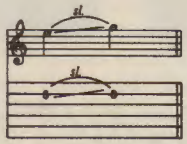
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



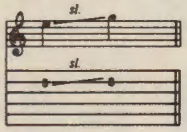
VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



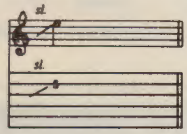
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



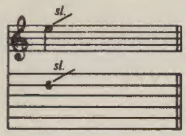
SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



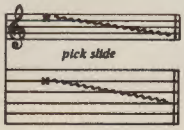
SLIDE: Same as above, except the second note is struck.



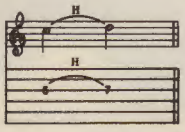
SLIDE: Slide up to the note indicated from a few frets below.



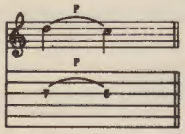
SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



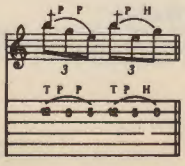
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



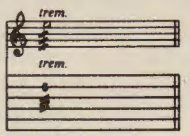
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



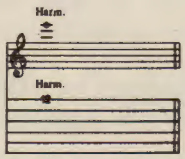
PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



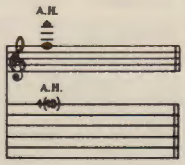
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



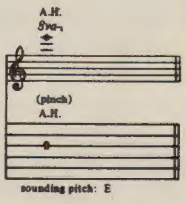
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



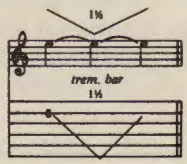
NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



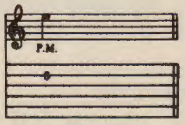
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



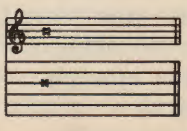
ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



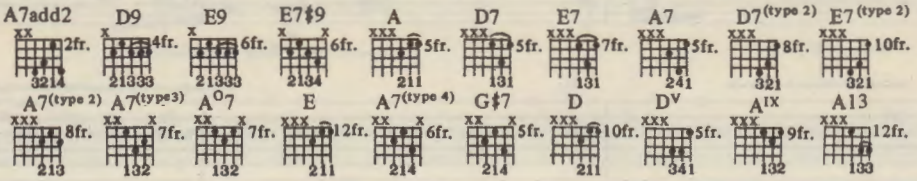
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

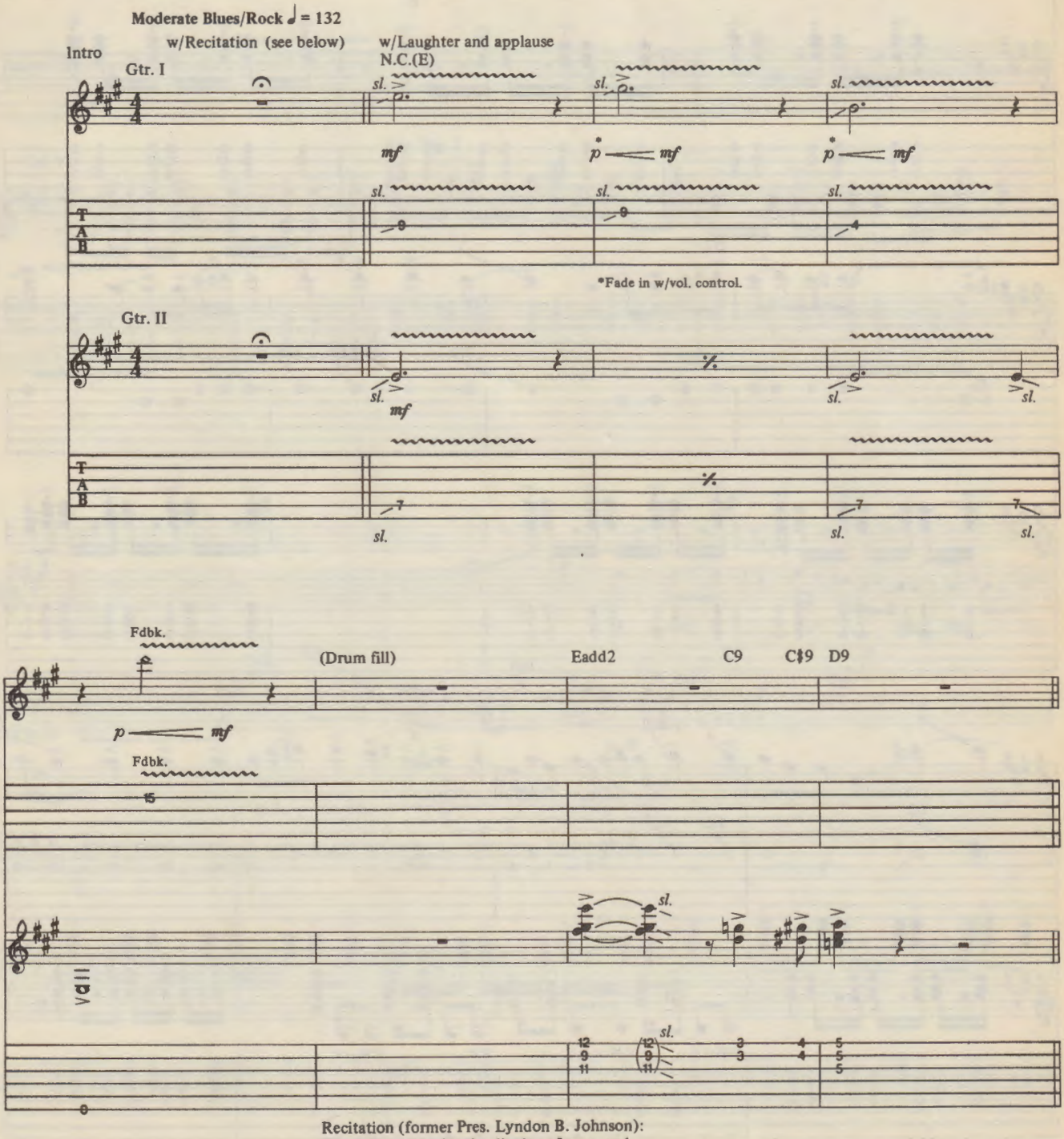
Tablature Explanation page 16

THE KILLING FLOOR

As Recorded by The Electric Flag
(From the album A LONG TIME COMIN'/Columbia Records)

Words and Music
by Chester Burnett





Recitation (former Pres. Lyndon B. Johnson):
"I speak tonight for the dignity of man, and
the destiny of America. . ."

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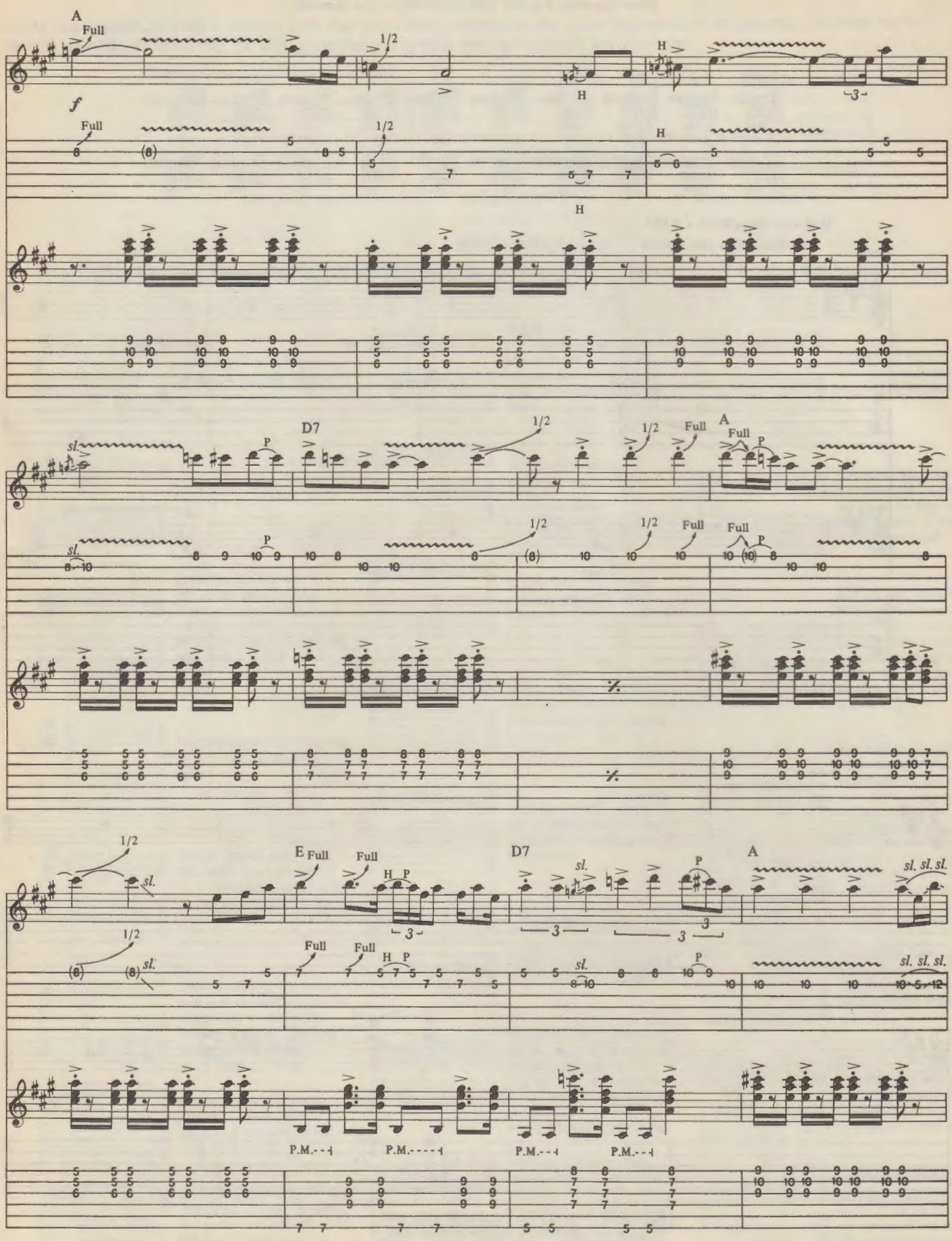
A
Full
1/2
H
f
Full
1/2
H
H
sl.
P
D7
1/2
1/2
Full
A
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P
sl.
P
1/2
1/2
Full
Full
P
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sl.
E Full
Full
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A
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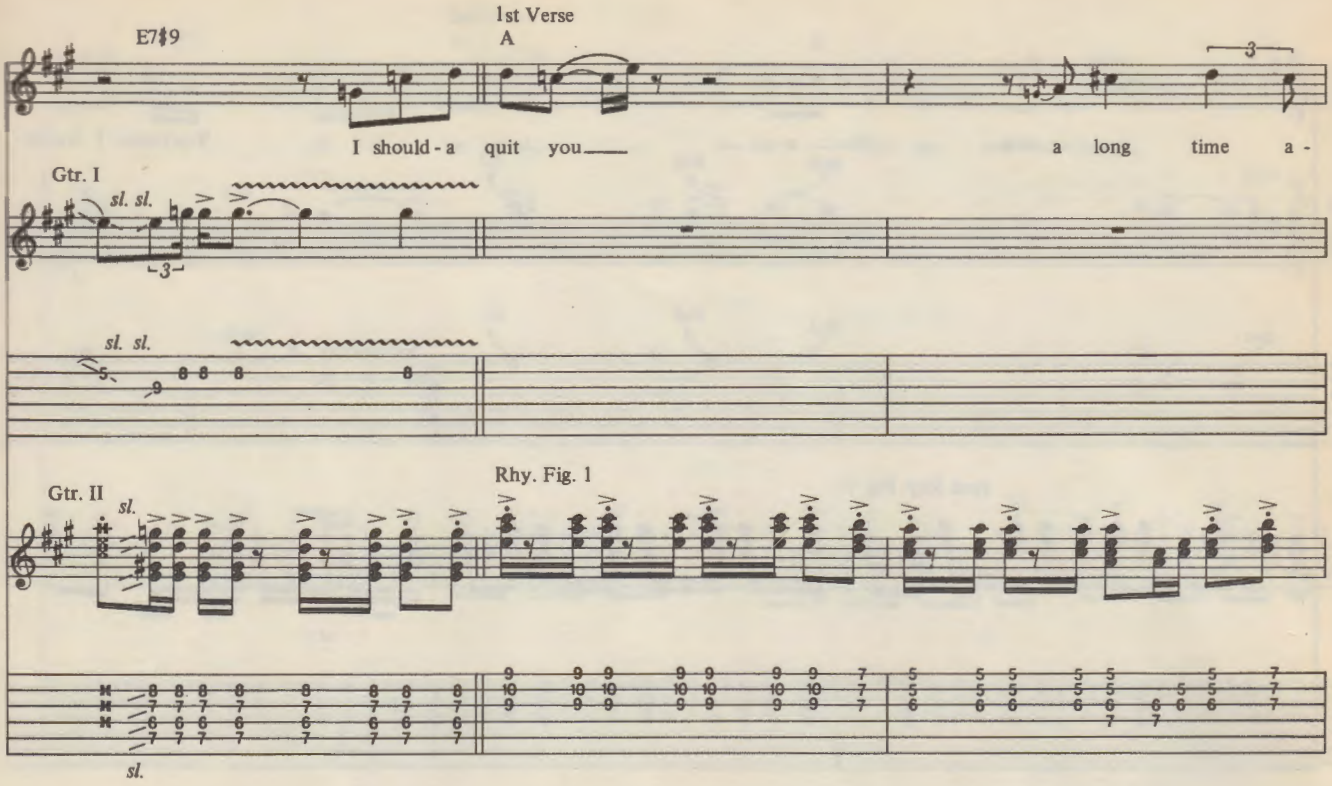
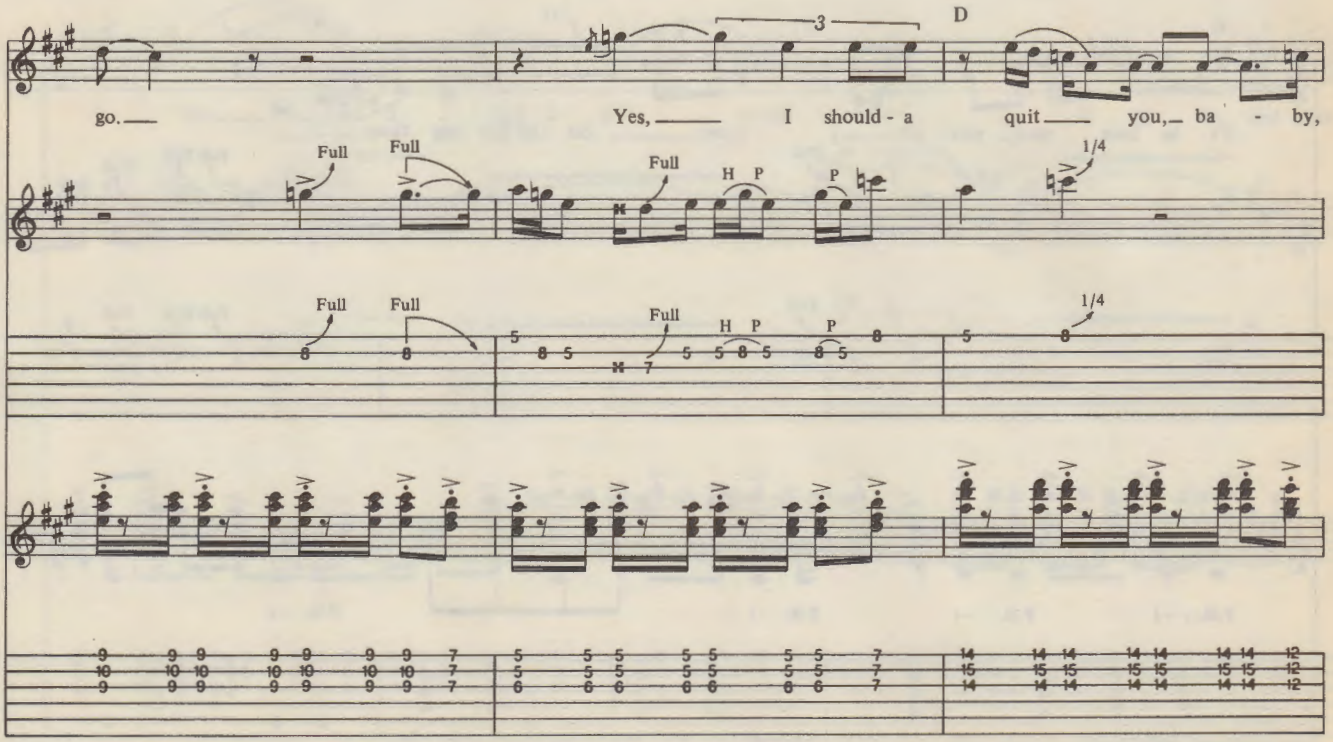
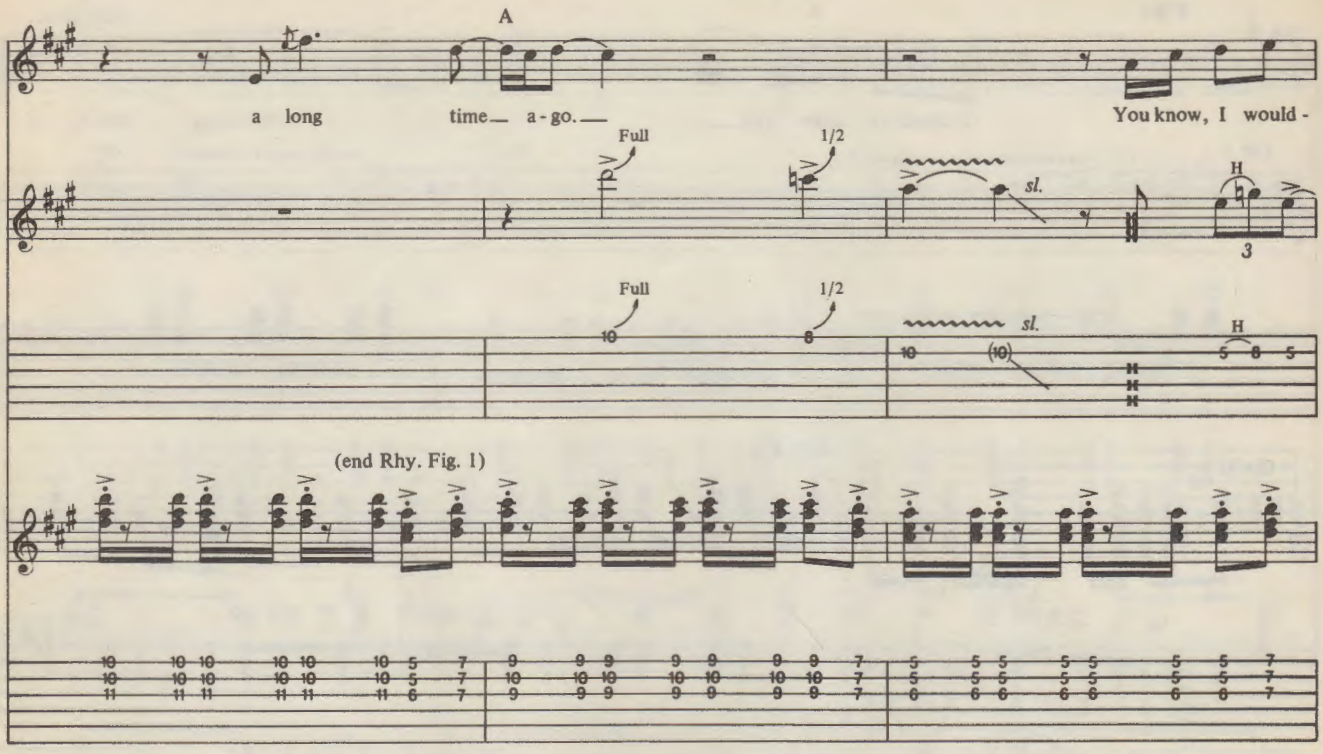
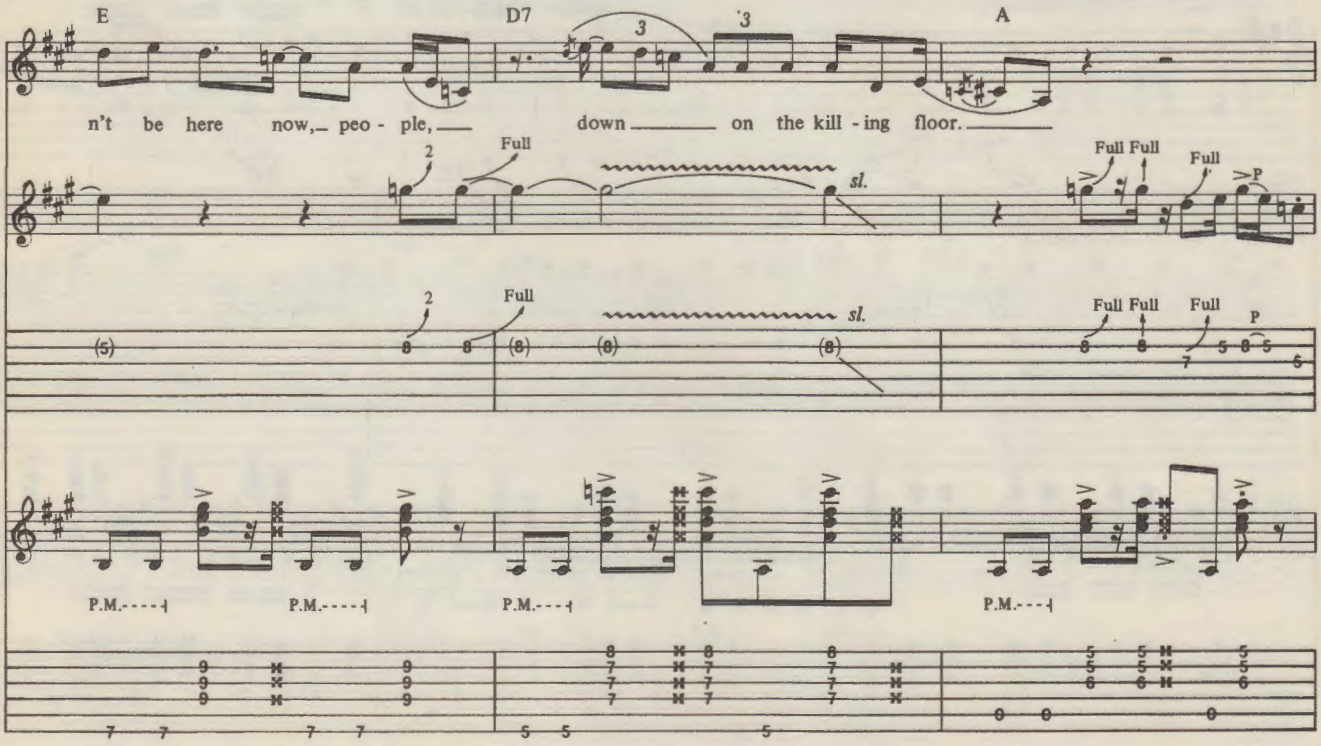
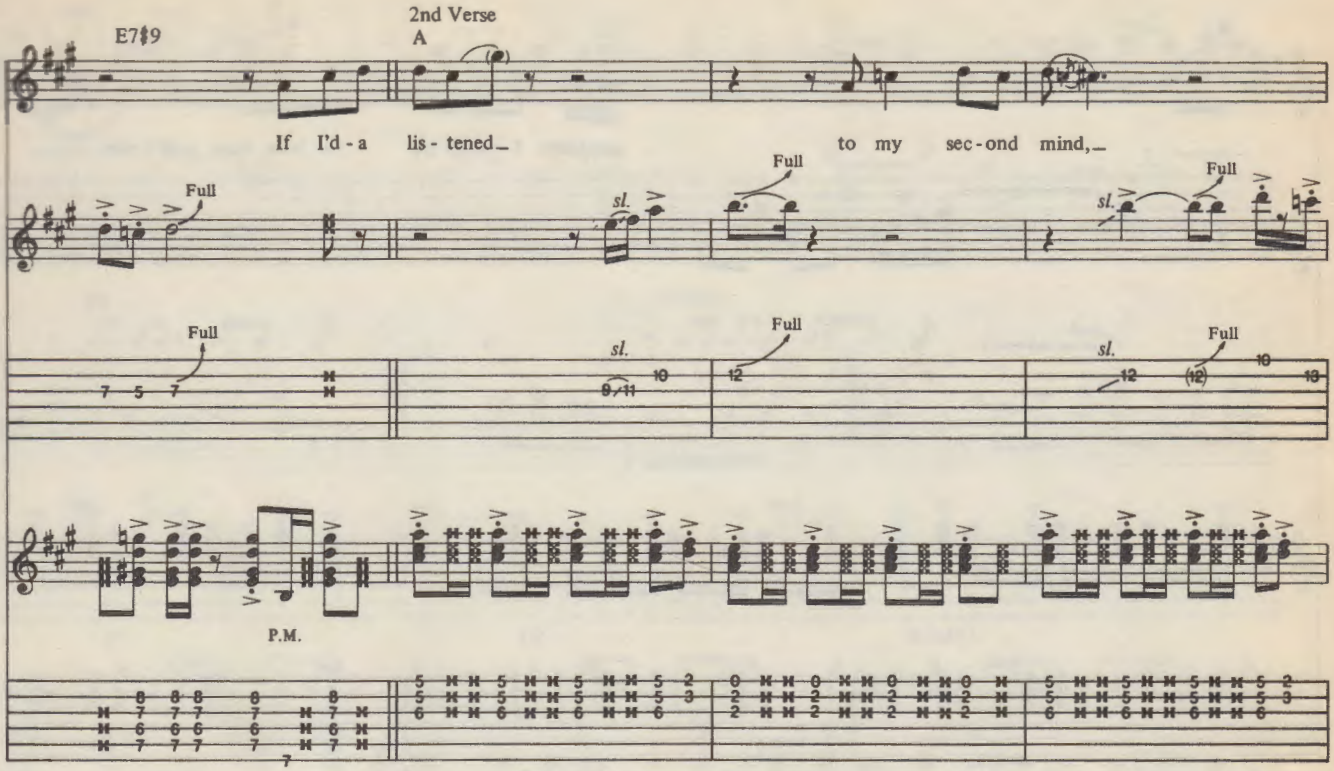
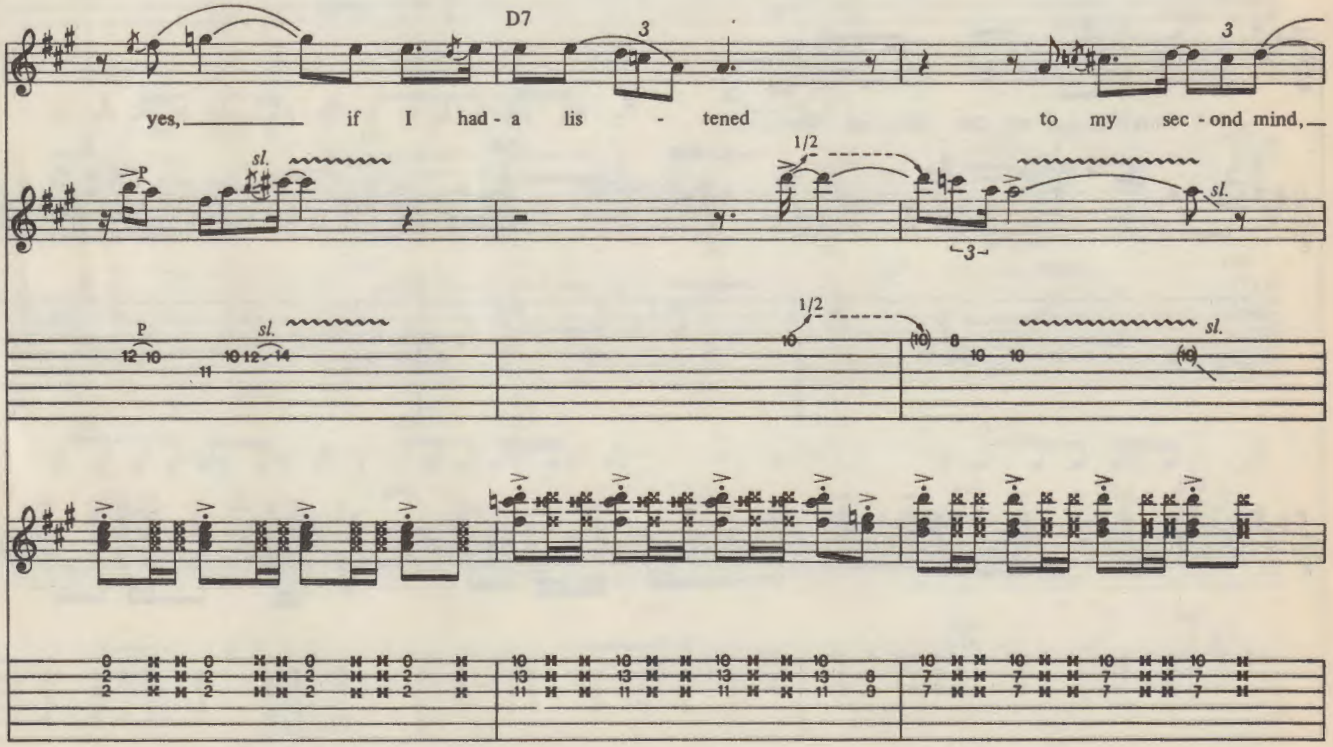

E7♯9
1st Verse
A
I should - a quit you
a long time a -
Gtr. I
sl. sl.
sl. sl.
Gtr. II
Rhy. Fig. 1
sl.
sl.

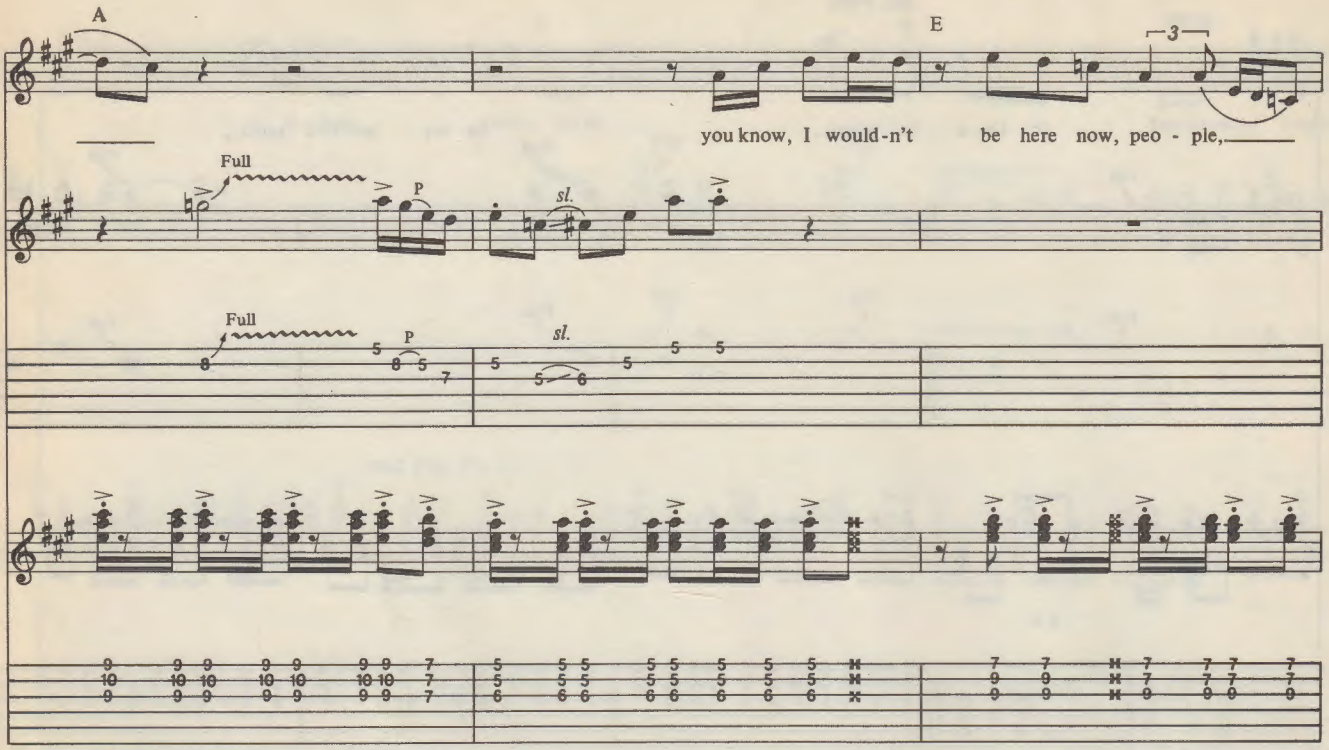

D
go.
Yes, I should - a quit you, ba - by,
Full
Full
Full
H P
P
1/4
Full
Full
Full
H P
P
1/4

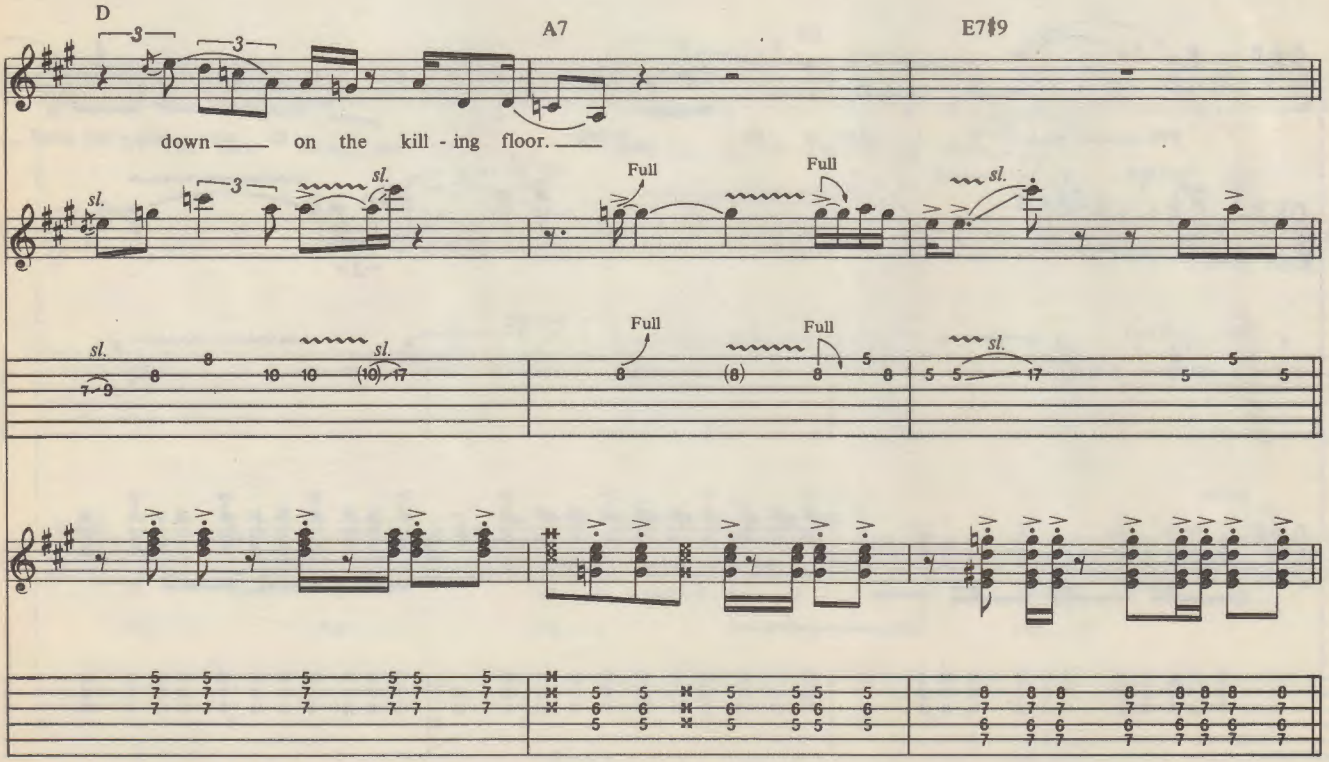

A
a long time— a - go.—
You know, I would -
Full
1/2
sl.
H
3
Full
1/2
sl.
H
(end Rhy. Fig. 1)

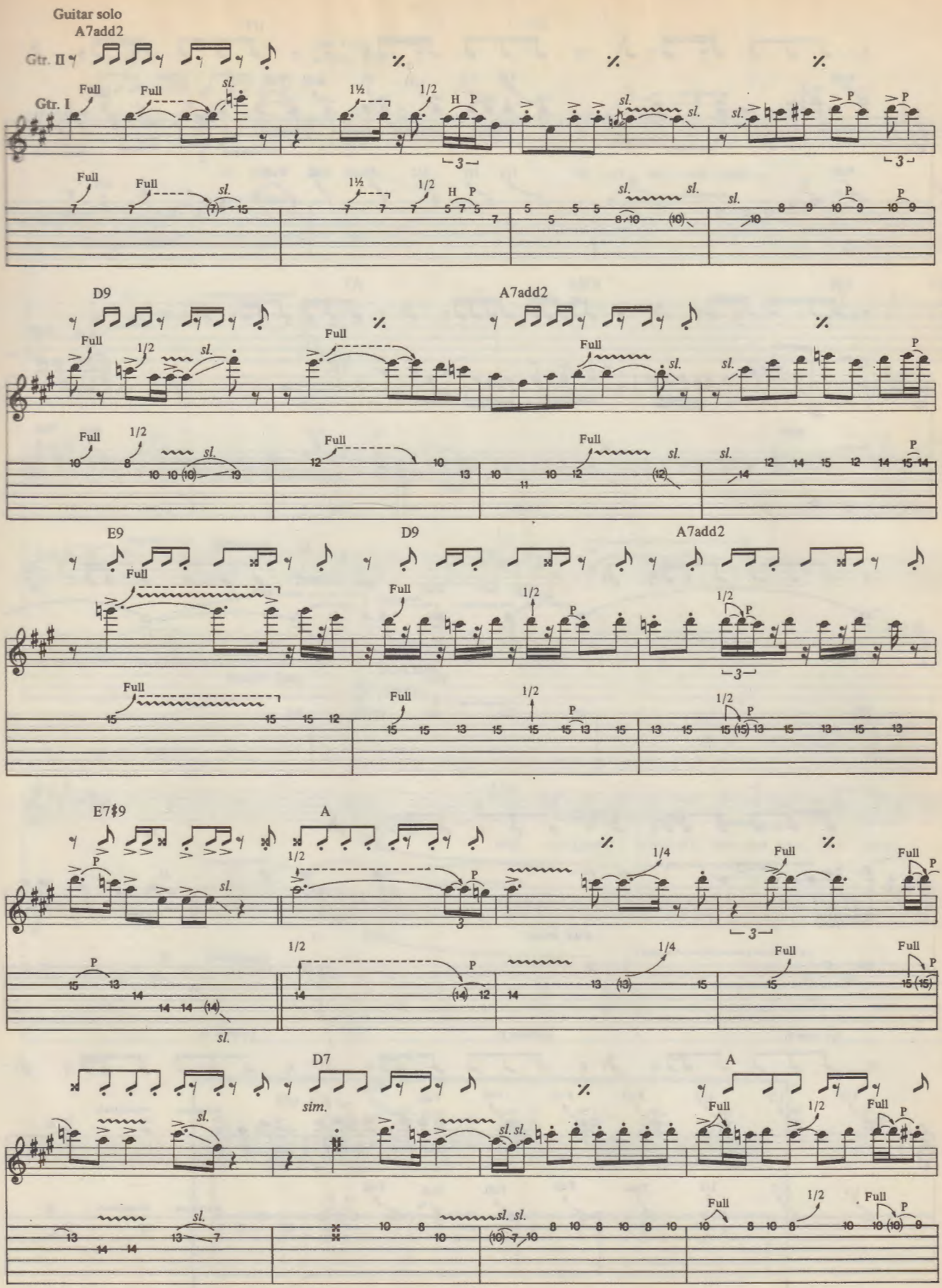

E
D7
A
n't be here now,— peo - ple,—
down ——— on the kill - ing floor.———
Full
sl.
Full Full
Full
P
P.M.
P.M.
P.M.
P.M.

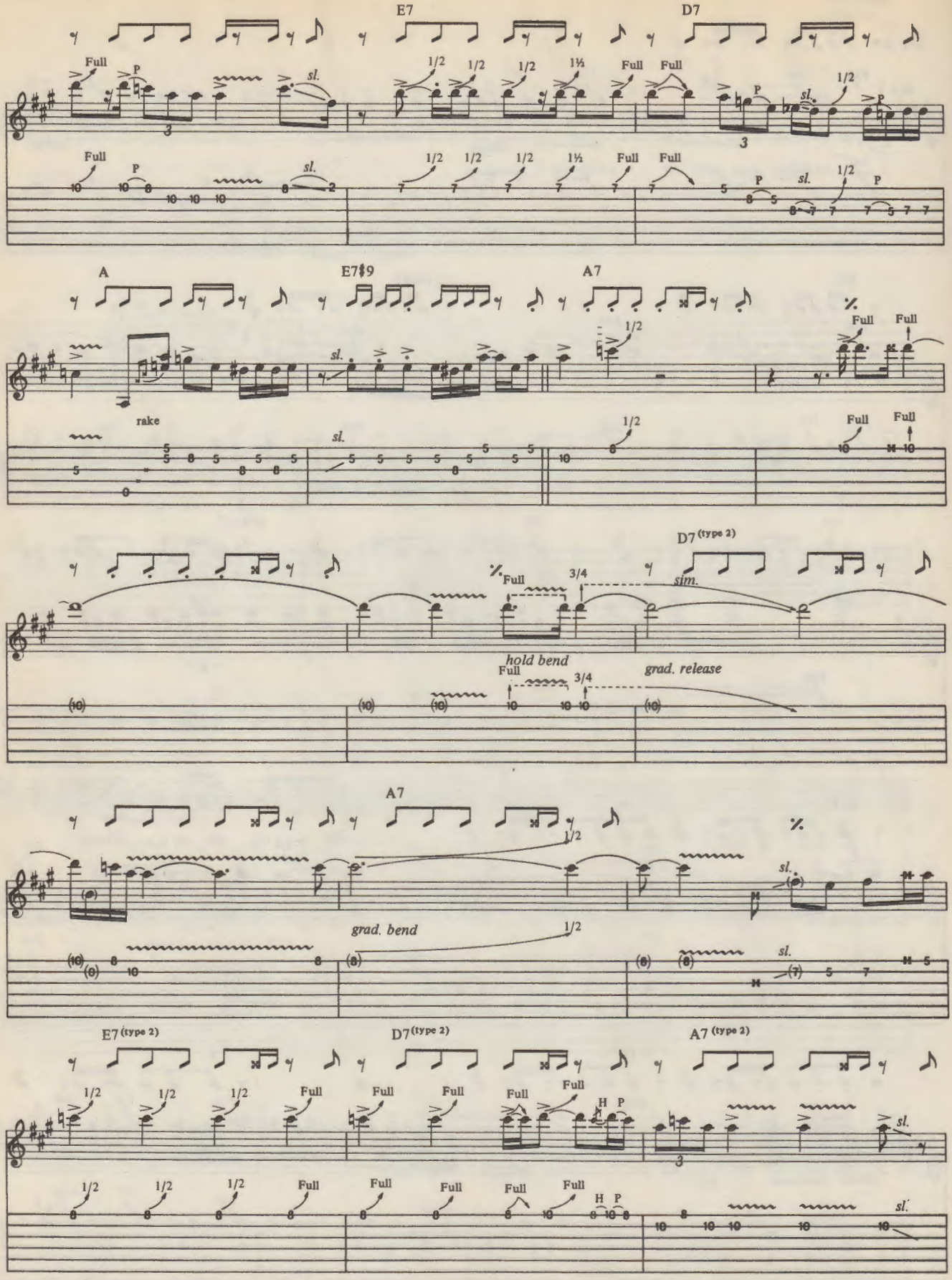

E7♯9
2nd Verse
A
If I'd - a lis - tened to my sec - ond mind,
Full
sl.
P.M.

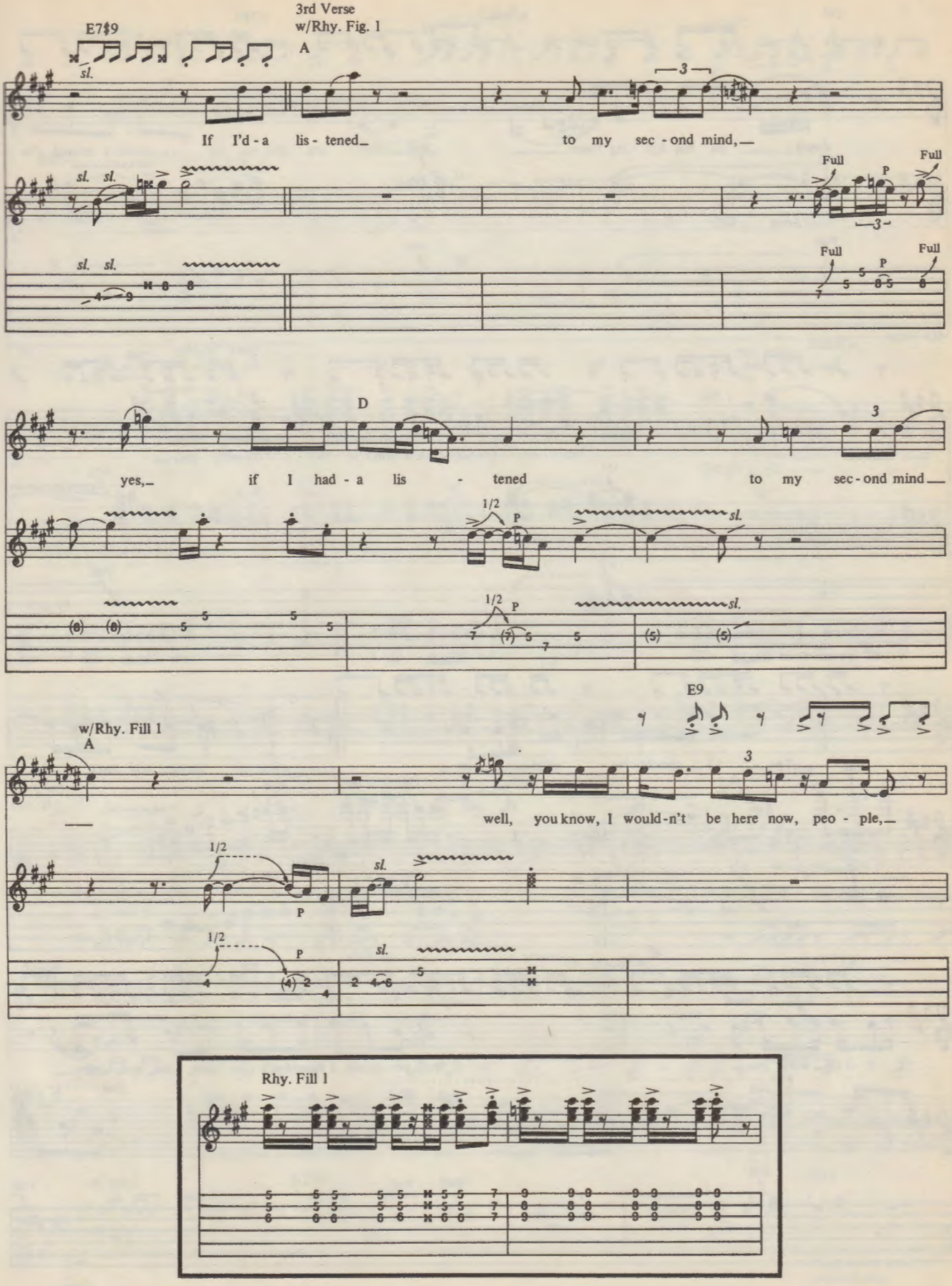

D7
yes, if I had - a lis - tened to my sec - ond mind,
P
sl.
1/2

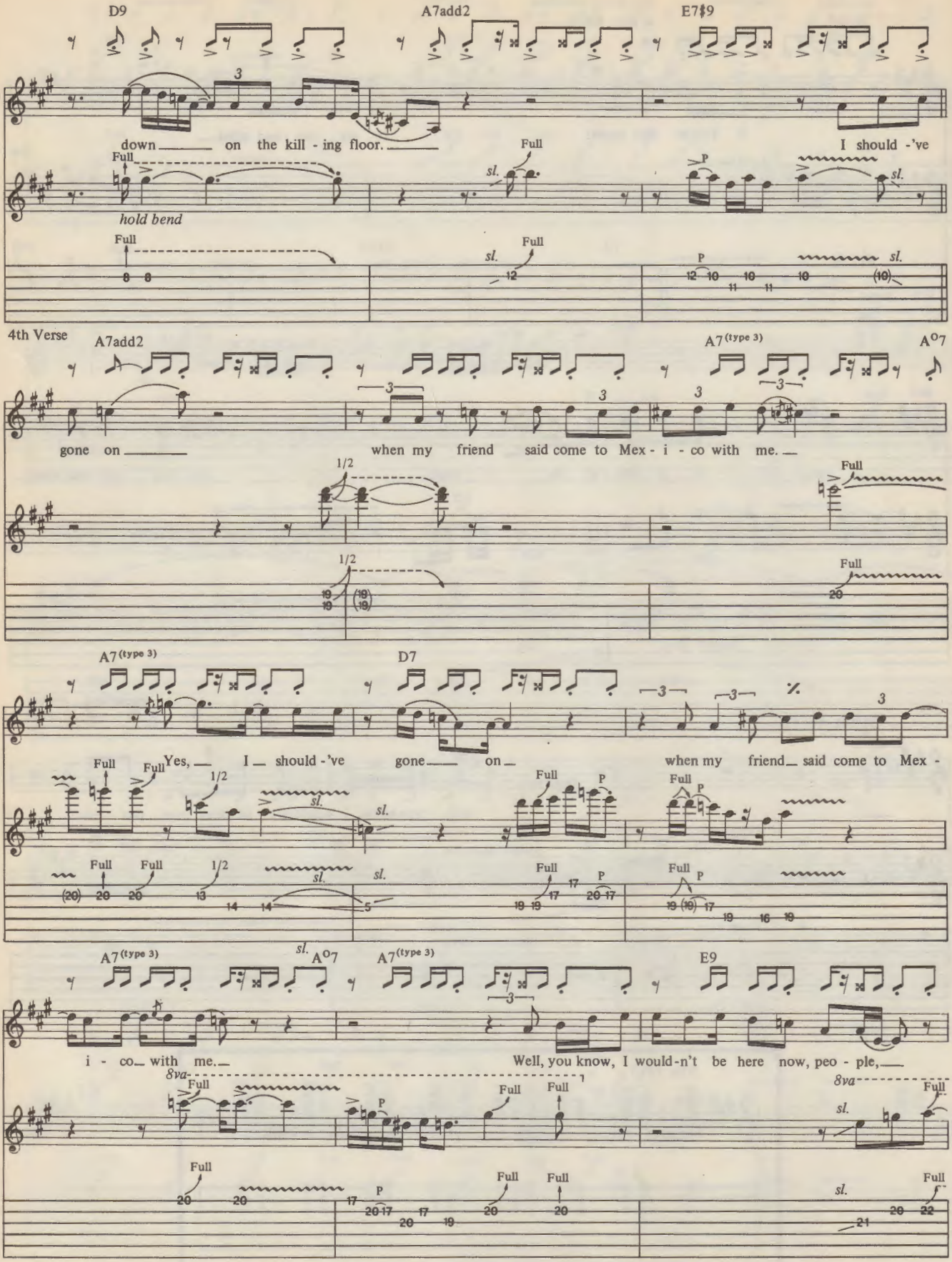

A
E
you know, I would-n't be here now, peo - ple,
Full
P
sl.

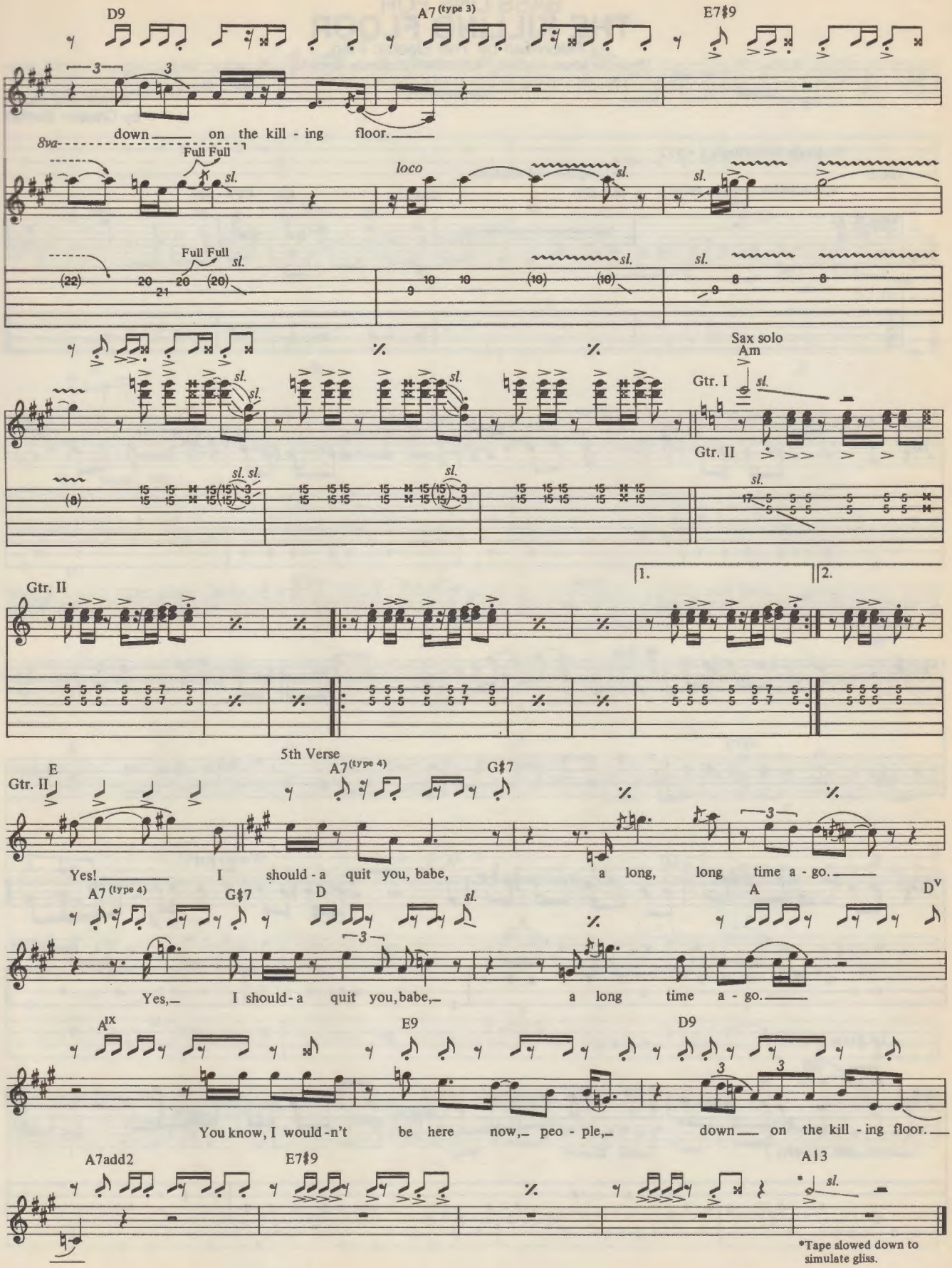

D
A7
E7♯9
down on the kill - ing floor.
sl.
Full


Guitar solo
A7add2
Gtr. II
Gtr. I
Full
sl.
1½
1/2
H P
D9
A7add2
E9
D9
A7add2
E7♯9
A
1/4
D7
sim.
A


E7
D7
A
E7♯9
A7
D7 (type 2)
A7
E7 (type 2)
D7 (type 2)
A7 (type 2)
Full
P
sl.
1/2
1½
rake
hold bend
grad. release
grad. bend
sim.
3/4
H
P


3rd Verse
w/Rhy. Fig. 1
A
E7♯9
sl.
If I'd - a lis - tened to my sec - ond mind,
Full
P
D
yes, if I had - a lis - tened to my sec - ond mind
1/2
E9
w/Rhy. Fill 1
A
well, you know, I would-n't be here now, peo - ple,
Rhy. Fill 1


D9
A7add2
E7♯9
down on the kill - ing floor.
I should -'ve
Full
sl.
P
hold bend
4th Verse
A7add2
A7 (type 3)
A°7
gone on
when my friend said come to Mex - i - co with me.
1/2
A7 (type 3)
D7
Yes, I should -'ve
gone on
when my friend said come to Mex -
A7 (type 3)
A°7
A7 (type 3)
E9
i - co with me.
Well, you know, I would-n't be here now, peo - ple,
8va


D9
A7 (type 3)
E7♯9
down on the kill - ing floor.
8va
Full Full
sl.
loco
Sax solo
Am
Gtr. I
Gtr. II
1.
2.
Gtr. II
5th Verse
E
A7 (type 4)
G♯7
Yes! I should - a quit you, babe, a long, long time a - go.
A7 (type 4)
G♯7
D
A
D V
Yes, I should - a quit you, babe, a long time a - go.
A IX
E9
D9
You know, I would - n't be here now, peo - ple, down on the kill - ing floor.
A7add2
E7♯9
A13
*Tape slowed down to simulate gliss.

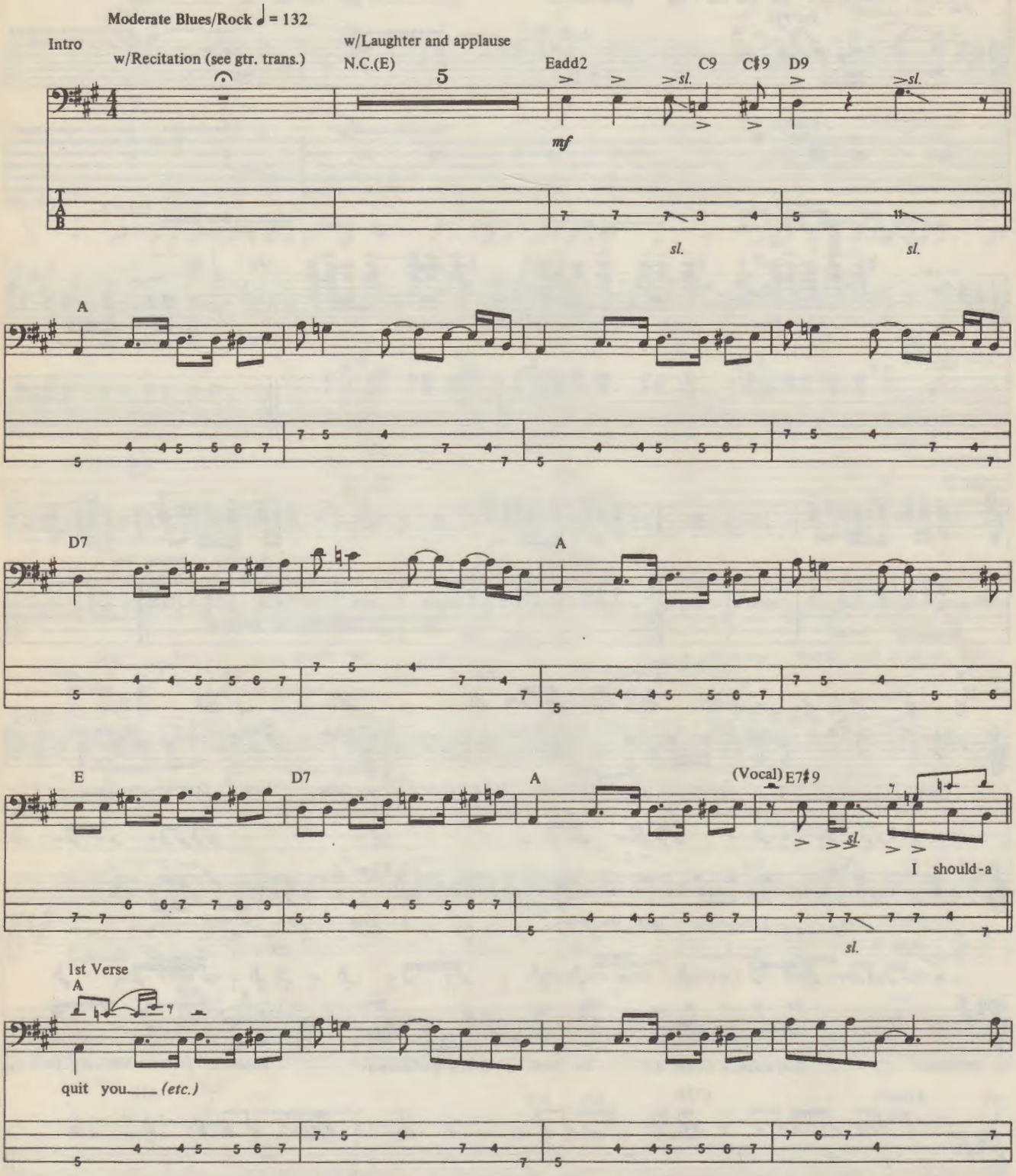
BASS LINE FOR

THE KILLING FLOOR

As Recorded by The Electric Flag

(From the album A LONG TIME COMIN'/Columbia Records)

Words and Music
by Chester Burnett



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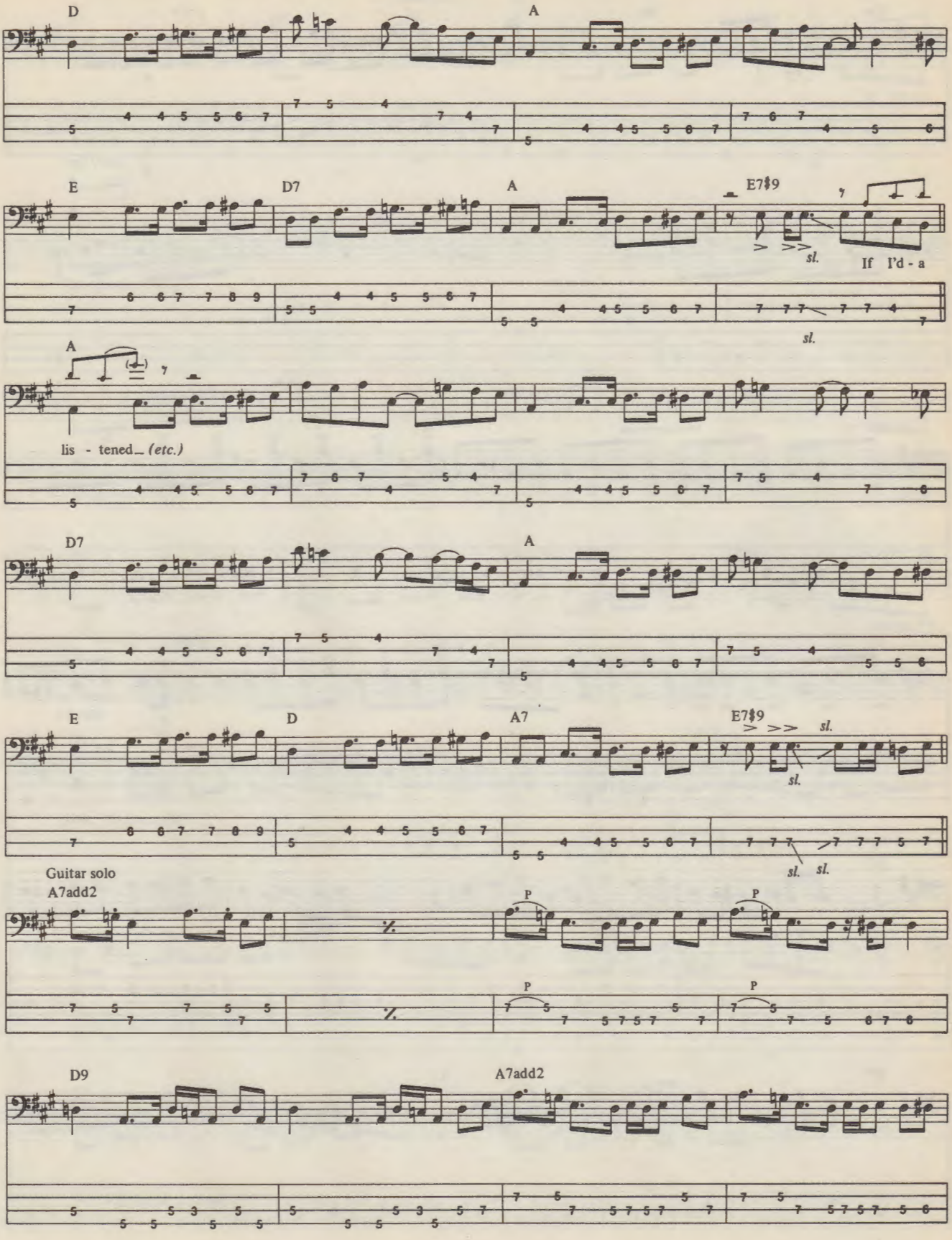
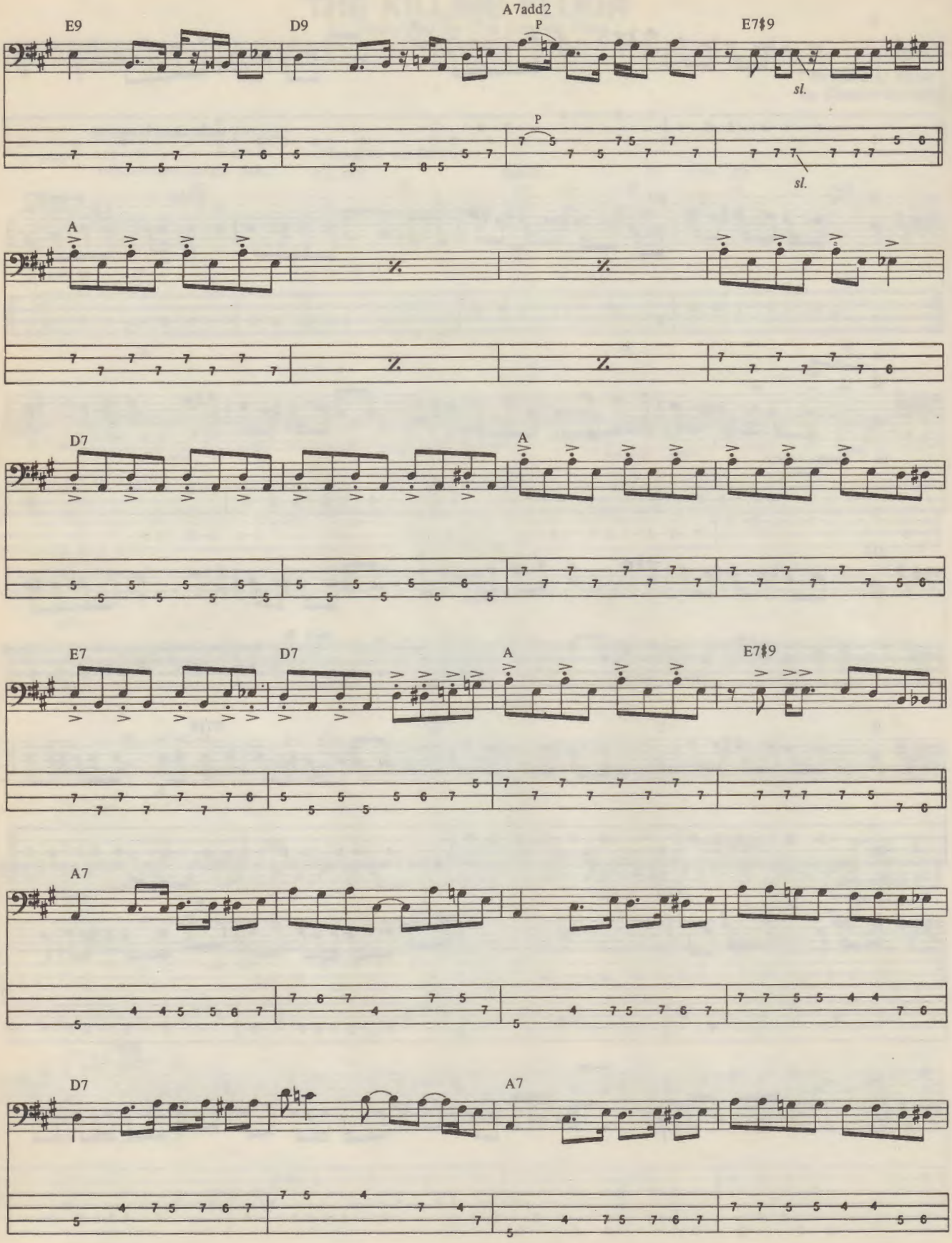
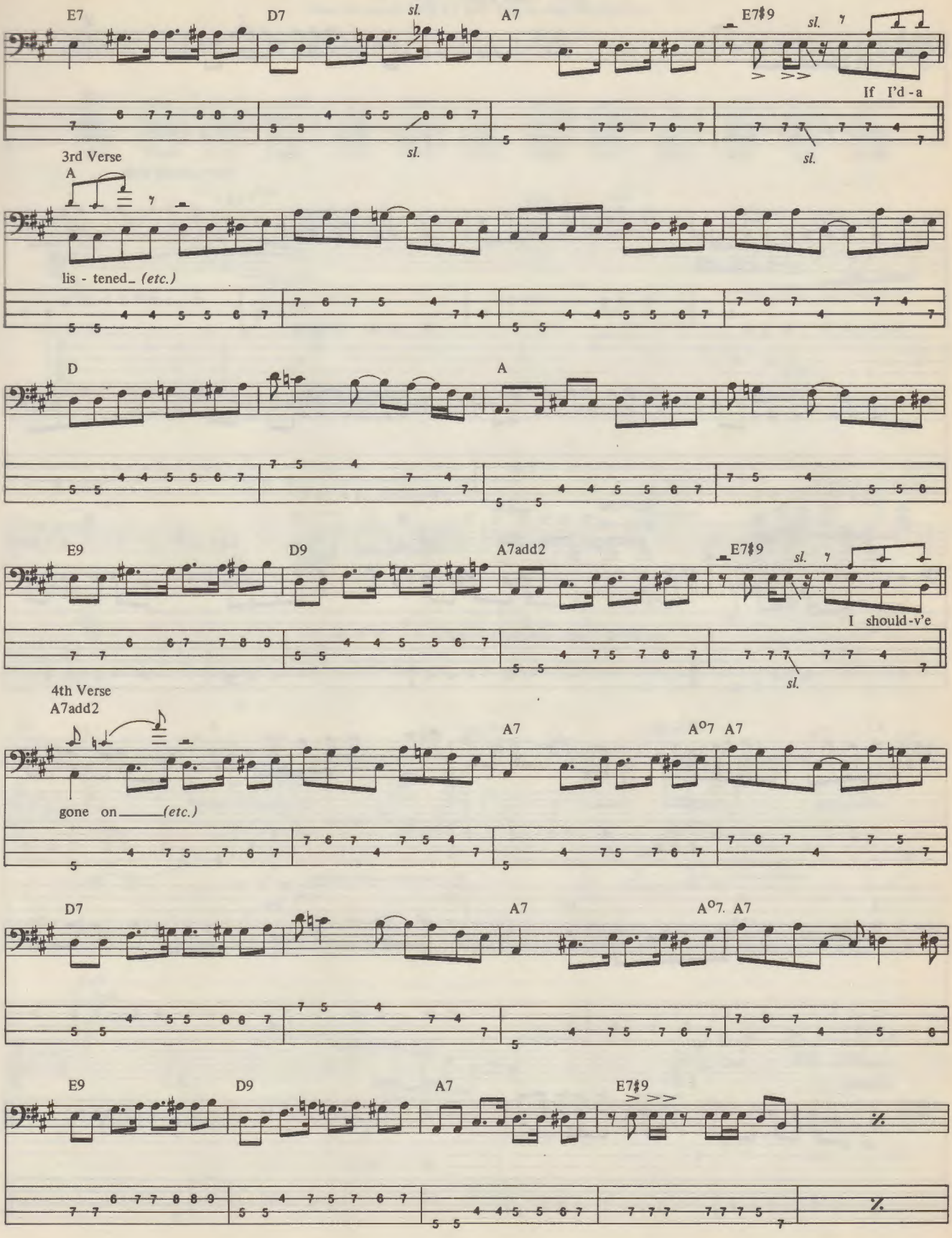
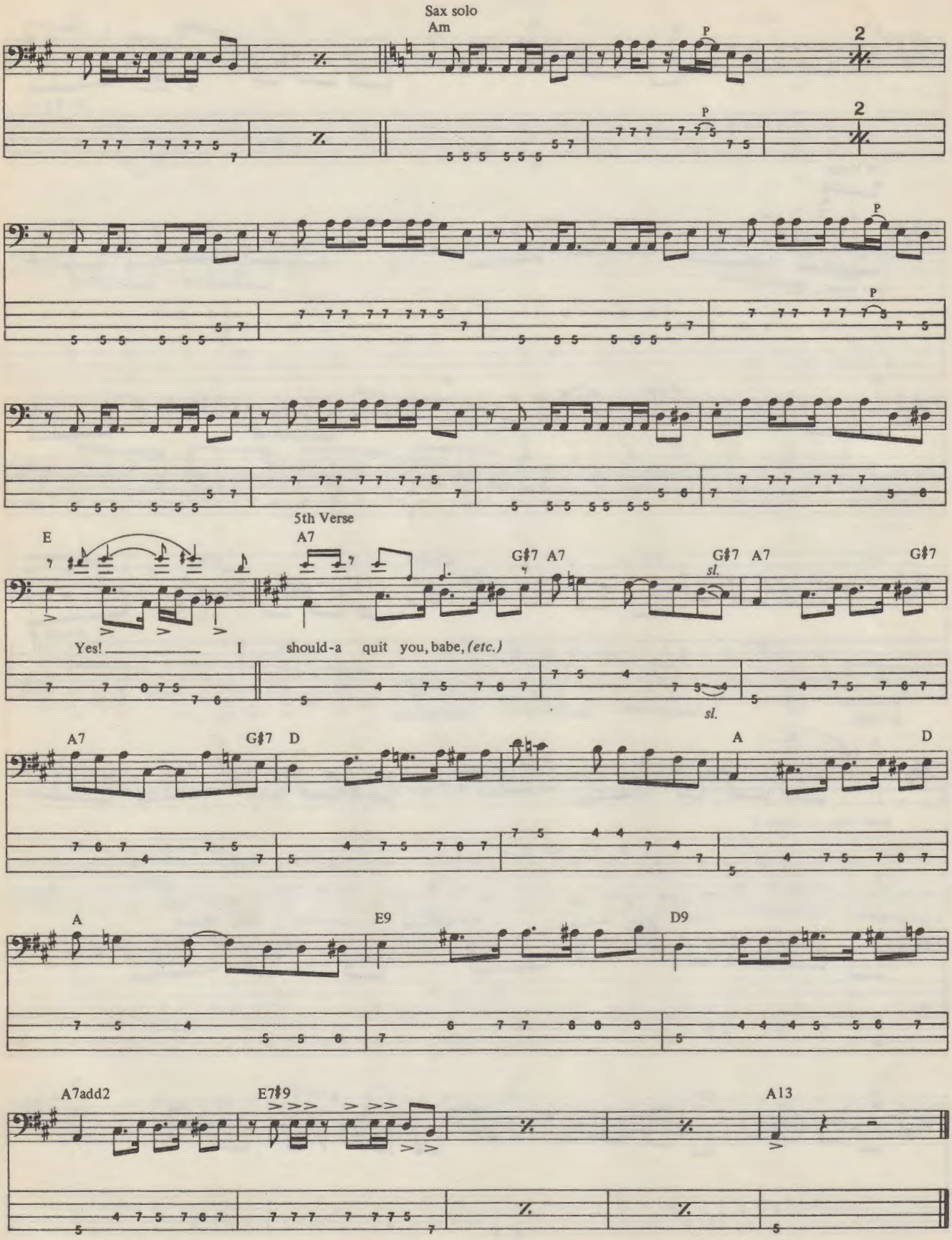

D
A
E
D7
A
E7♯9
sl.
If I'd - a
A
lis - tened... (etc.)
D7
A
E
D
A7
E7♯9
sl.
sl.
sl.
sl.
Guitar solo
A7add2
P
P
P
P
D9
A7add2


E9
D9
A7add2
P
E7♯9
sl.
P
sl.
A
D7
A
E7
D7
A
E7♯9
A7
D7
A7


E7
D7
sl.
A7
E7♯9
sl.
If I'd - a
sl.
sl.
3rd Verse
A
lis - tened_ (etc.)
D
A
E9
D9
A7add2
E7♯9
sl.
I should - v'e
sl.
4th Verse
A7add2
A7
A°7
A7
gone on_____(etc.)
D7
A7
A°7.
A7
E9
D9
A7
E7♯9
%
%

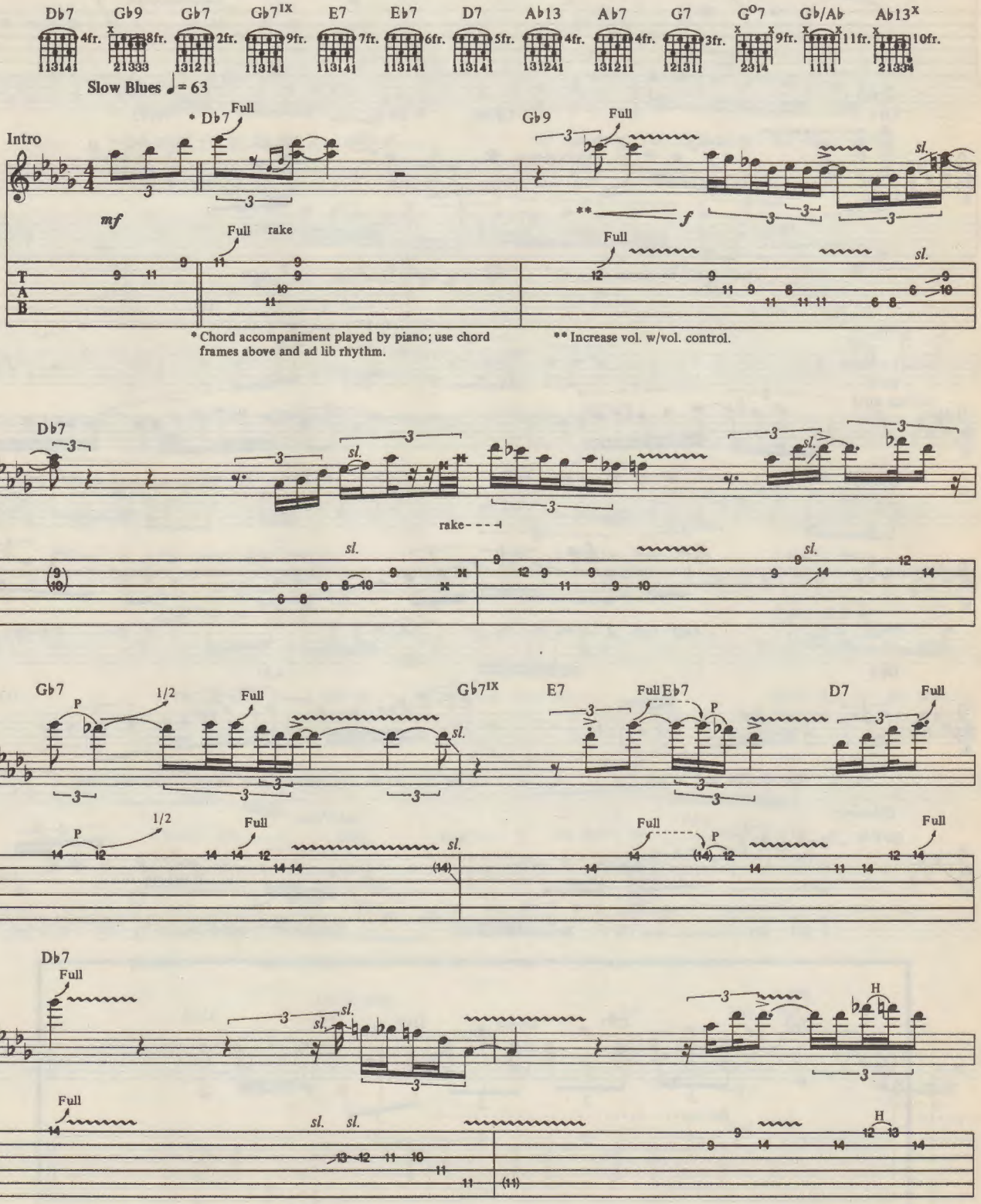

Sax solo
Am
P
2
5th Verse
E
A7
G♯7
A7
sl.
Yes! I should-a quit you, babe, (etc.)
D
A
E9
D9
A7add2
E7♯9
A13

Tablature Explanation page 16

SWEET LITTLE ANGEL

As Recorded by B.B. King
(From the album LIVE AT THE REGAL/ABC RECORDS)

Words and Music by B.B. King and R. Taub



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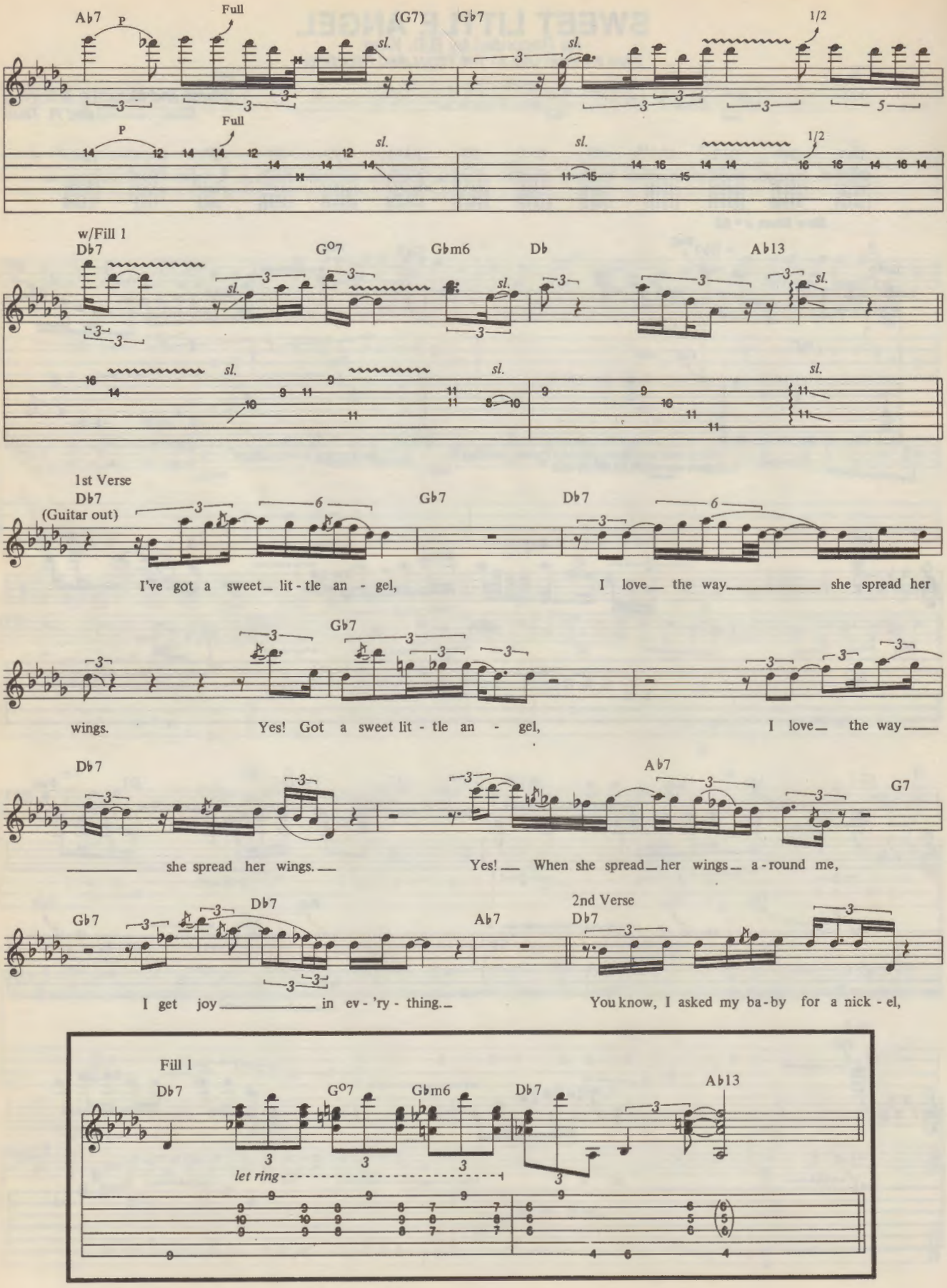
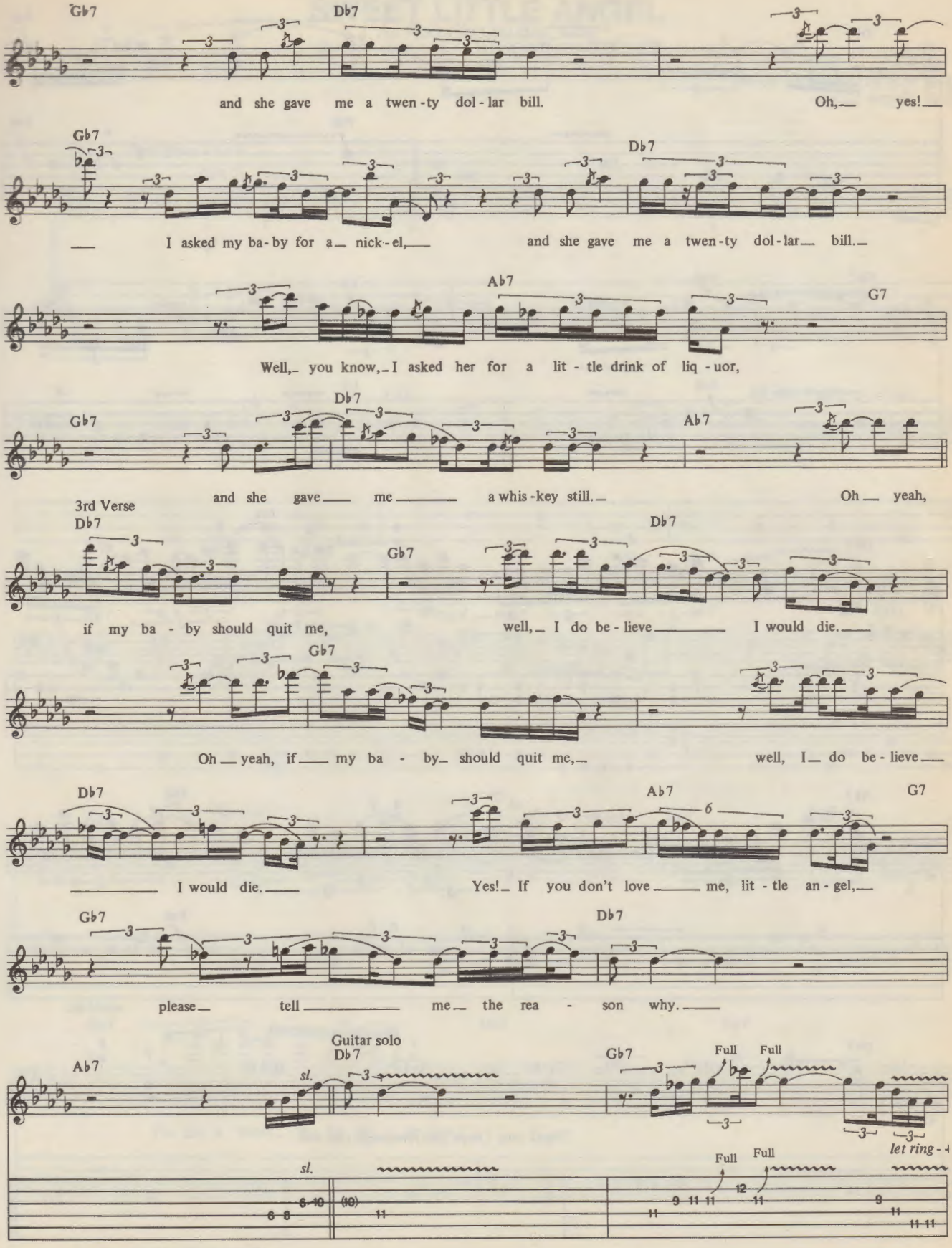
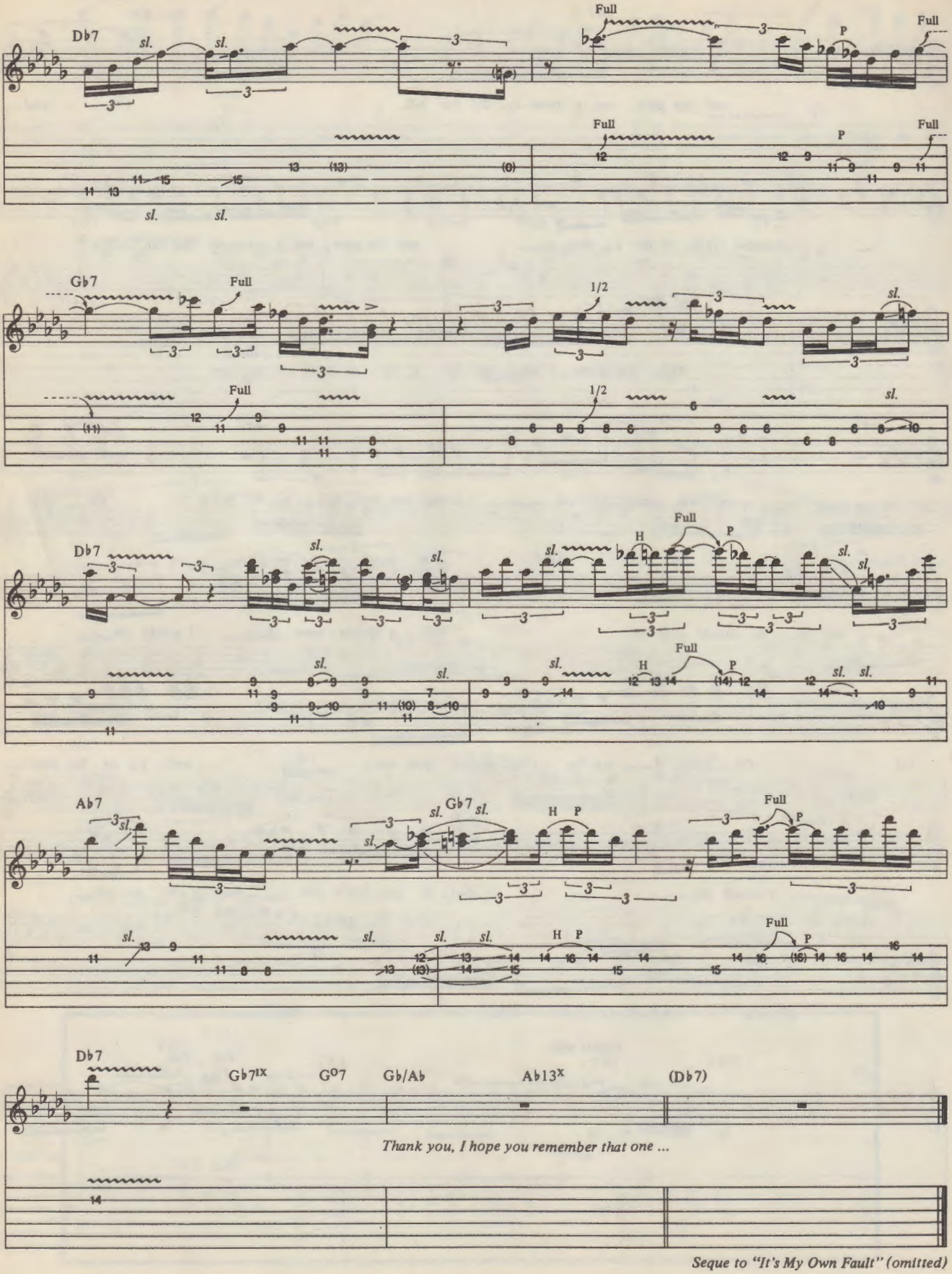

A♭7
P
Full
(G7)
G♭7
sl.
1/2
w/Fill 1
D♭7
G°7
G♭m6
D♭
A♭13
1st Verse
D♭7
(Guitar out)
G♭7
D♭7
I've got a sweet lit - tle an - gel,
I love the way she spread her
wings.
Yes! Got a sweet lit - tle an - gel,
I love the way
she spread her wings.
Yes! When she spread her wings a - round me,
I get joy in ev - 'ry - thing.
2nd Verse
You know, I asked my ba - by for a nick - el,
Fill 1
let ring
A♭13


Gb7
Db7
and she gave me a twen-ty dol-lar bill.
Oh, yes!
Gb7
Db7
I asked my ba-by for a nick-el, and she gave me a twen-ty dol-lar bill.
Ab7
G7
Well, you know, I asked her for a lit-tle drink of liq-uor,
Gb7
Db7
Ab7
and she gave me a whis-key still.
Oh yeah,
3rd Verse
Db7
Gb7
Db7
if my ba-by should quit me, well, I do be-lieve I would die.
Gb7
Oh yeah, if my ba-by should quit me, well, I do be-lieve
Db7
Ab7
G7
I would die. Yes! If you don't love me, lit-tle an-gel,
Gb7
Db7
please tell me the rea-son why.
Guitar solo
Ab7
Db7
sl.
Gb7
Full
Full
let ring-
sl.
Full
Full



Seque to "It's My Own Fault" (omitted)

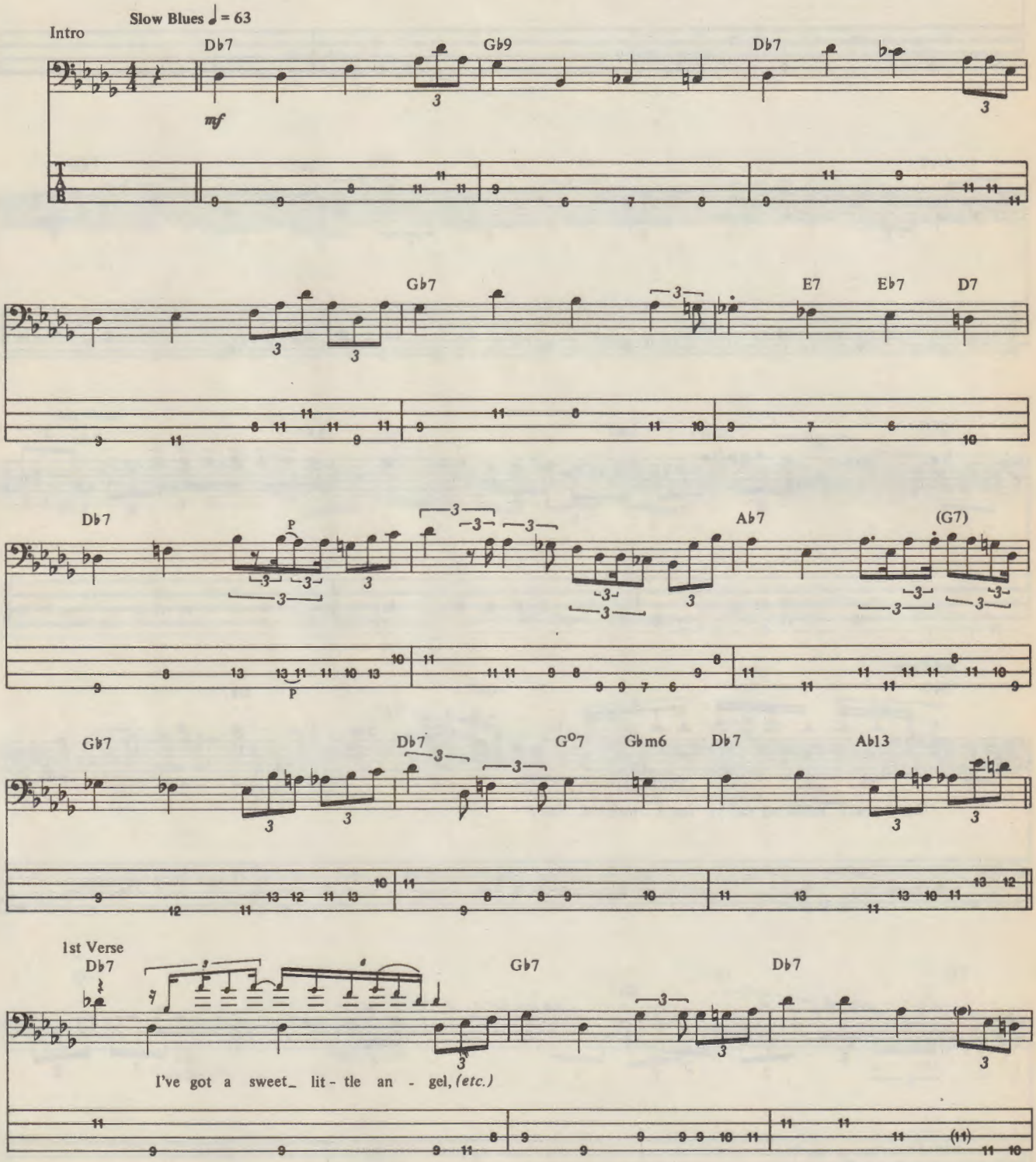
BASS LINE FOR

SWEET LITTLE ANGEL

As Recorded by B.B. King

(From the album LIVE AT THE REGAL/ABC RECORDS)

Words and Music by B.B. King and R. Taub



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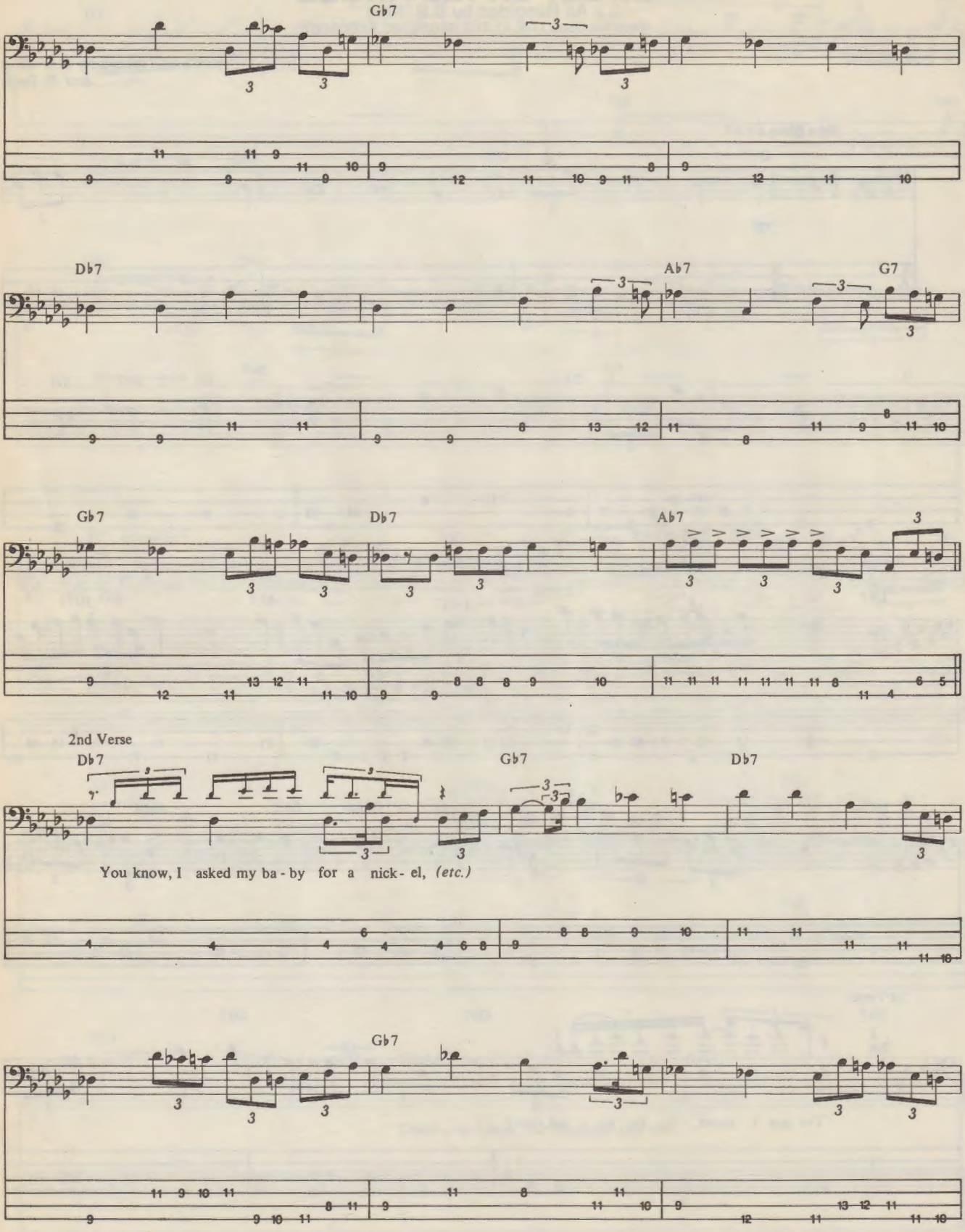
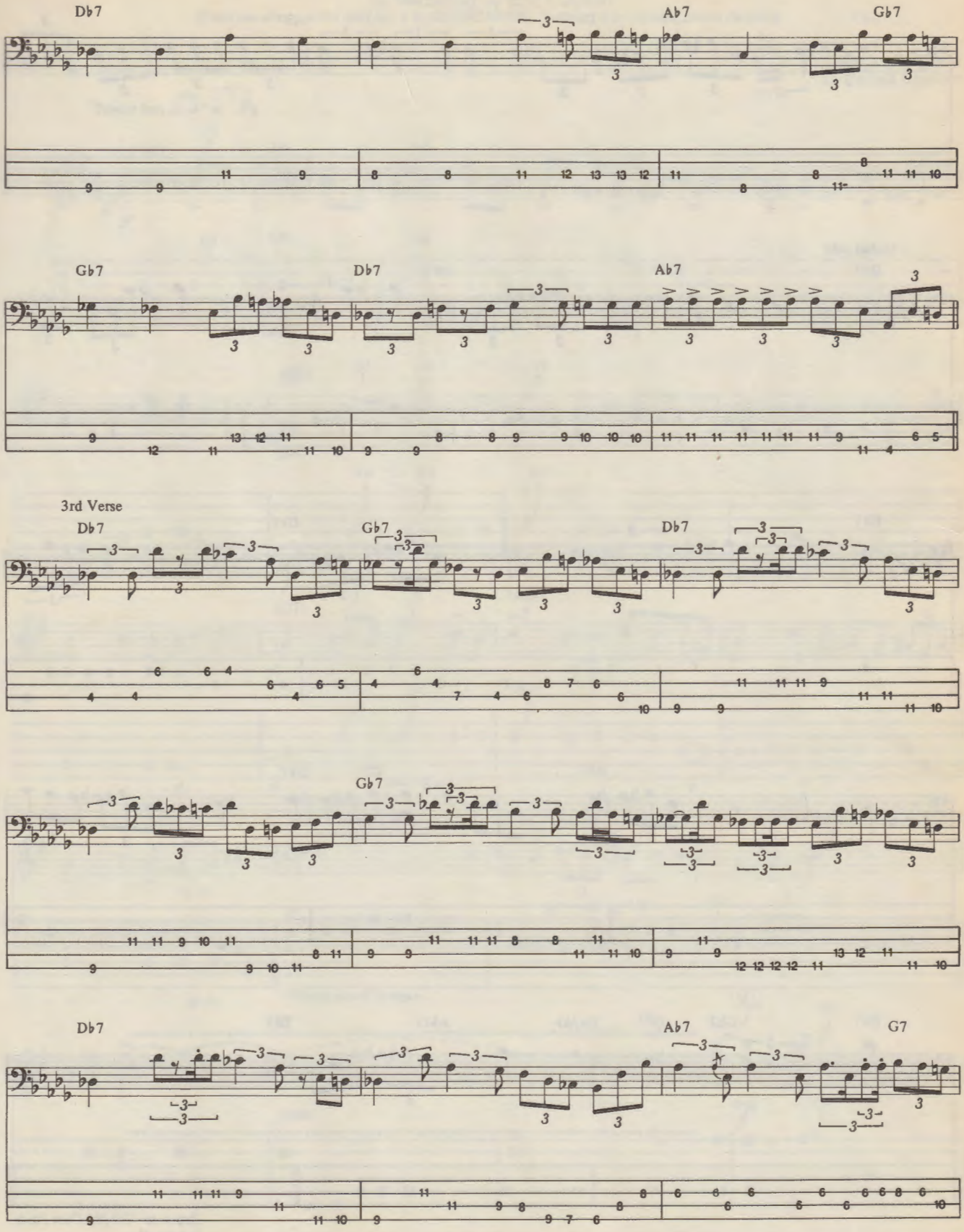
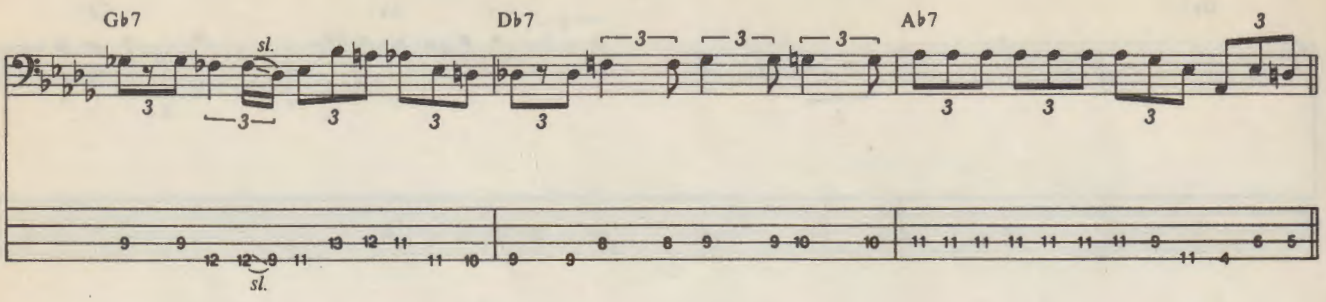
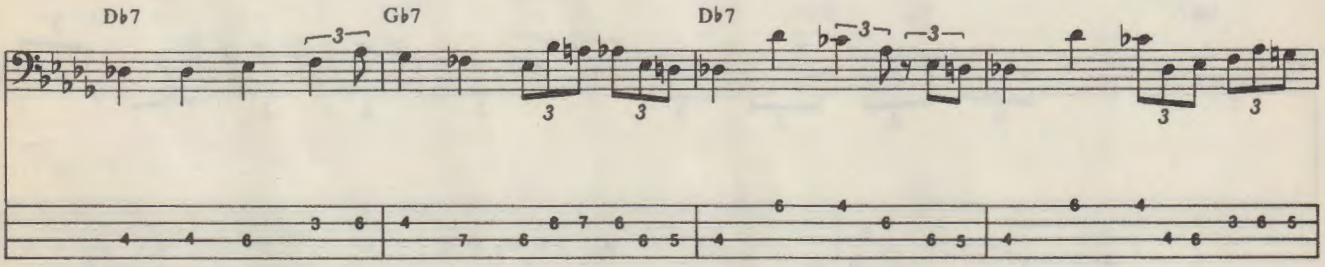
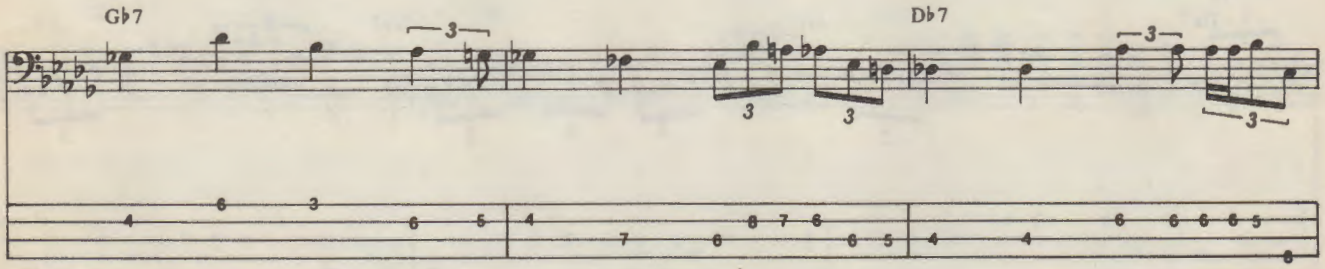

Gb7
Db7
Ab7
G7
Gb7
Db7
Ab7
2nd Verse
Db7
Gb7
Db7
You know, I asked my ba - by for a nick - el, (etc.)
Gb7

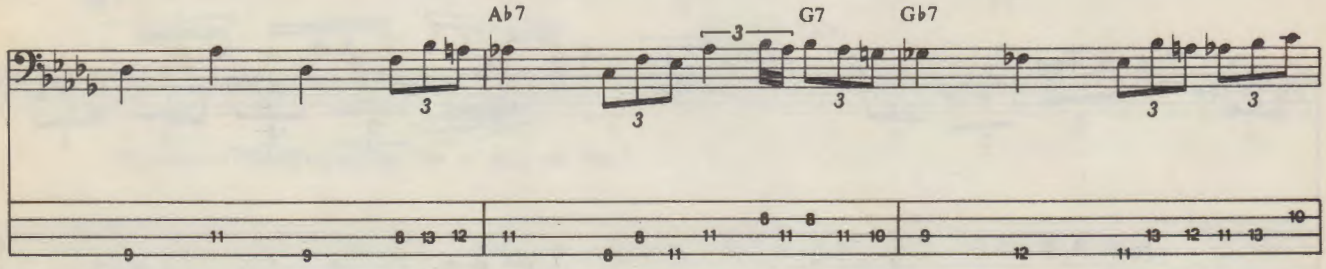

Db7
Ab7
Gb7
Gb7
Db7
Ab7
3rd Verse
Db7
Gb7
Db7
Gb7
Db7
Ab7
G7

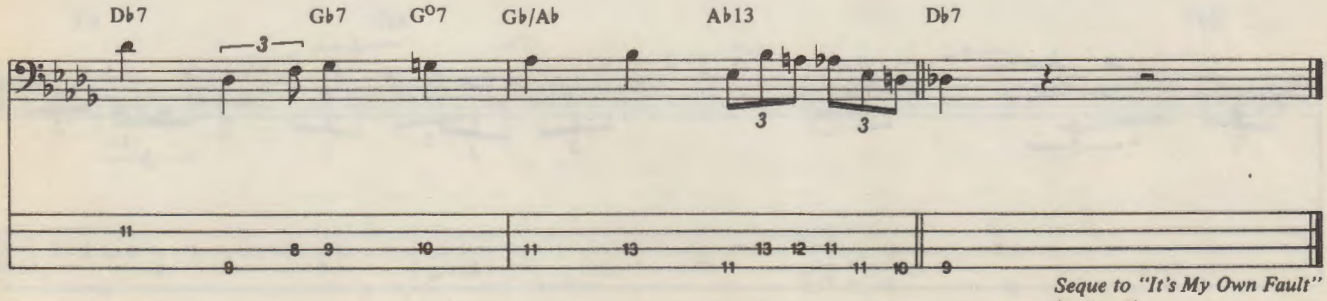


Guitar solo









Seque to "It's My Own Fault" (omitted).

Tablature Explanation page 16

STEPPIN' OUT

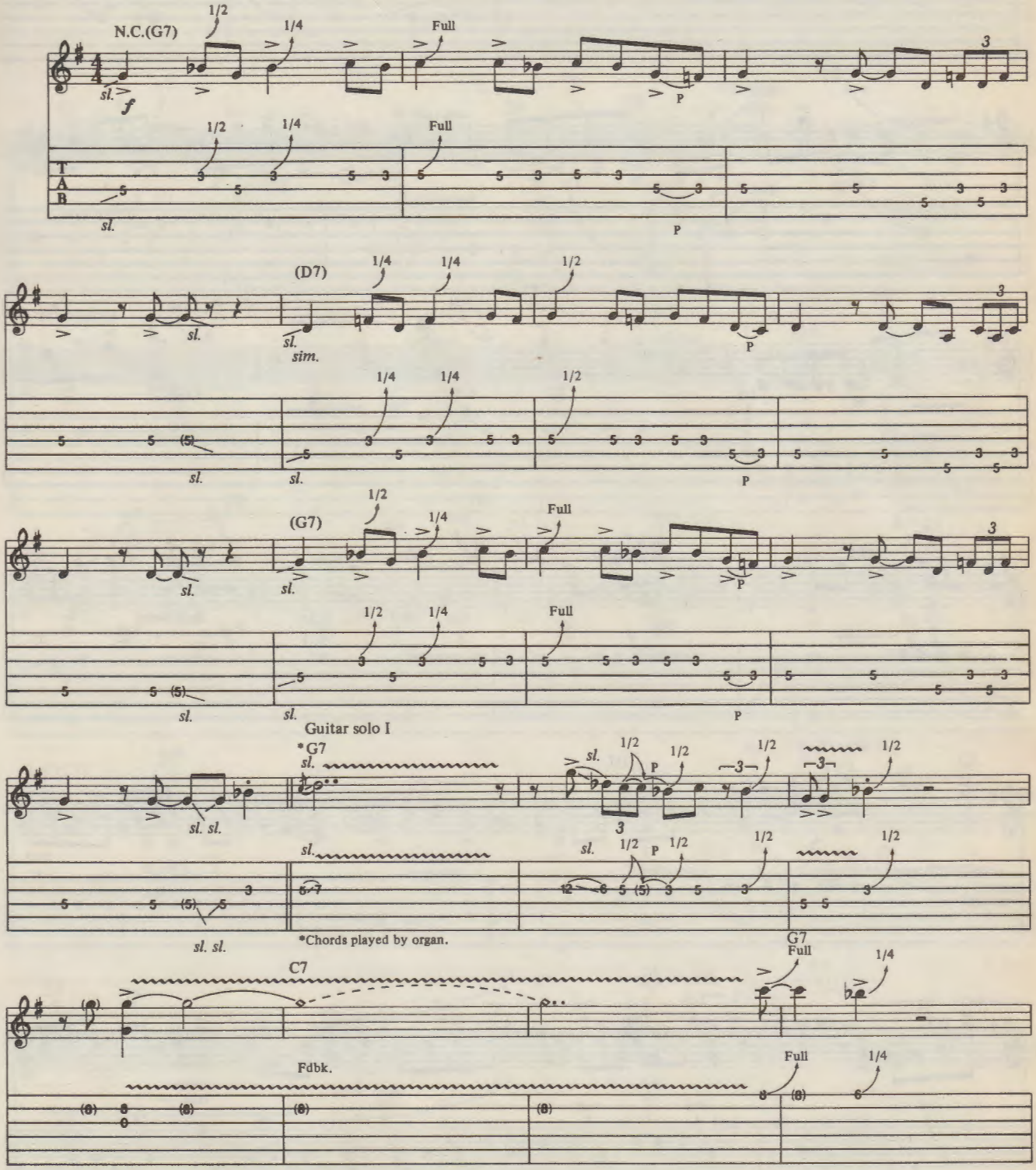
As Recorded by Eric Clapton

(From the album JOHN MAYALL'S BLUESBREAKERS, Featuring Eric Clapton/London Records)

Words and Music by James Bracken

Moderately Uptempo Blues ♩ = 184

Triplet feel (♫ = ♩ ♪)



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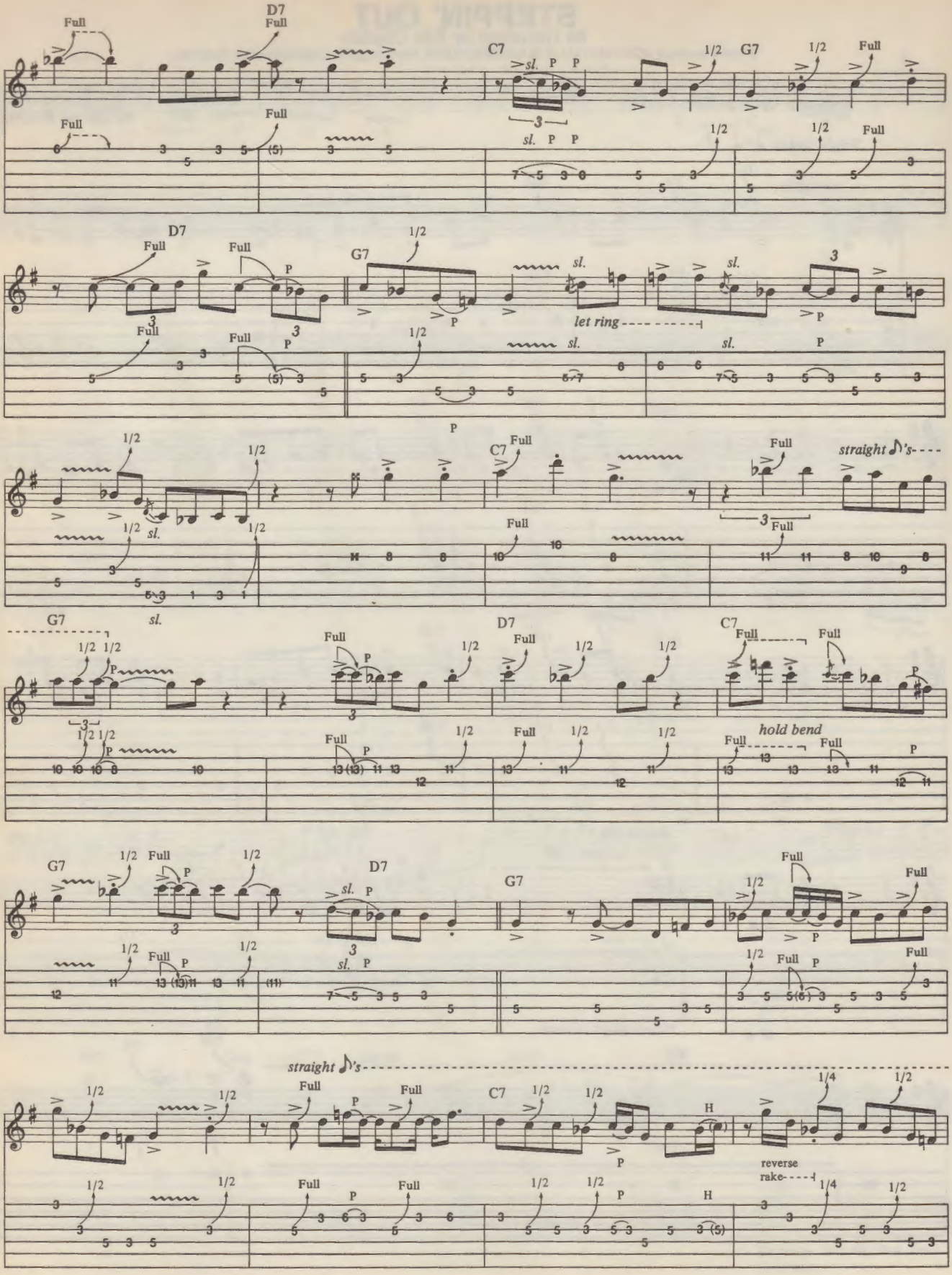
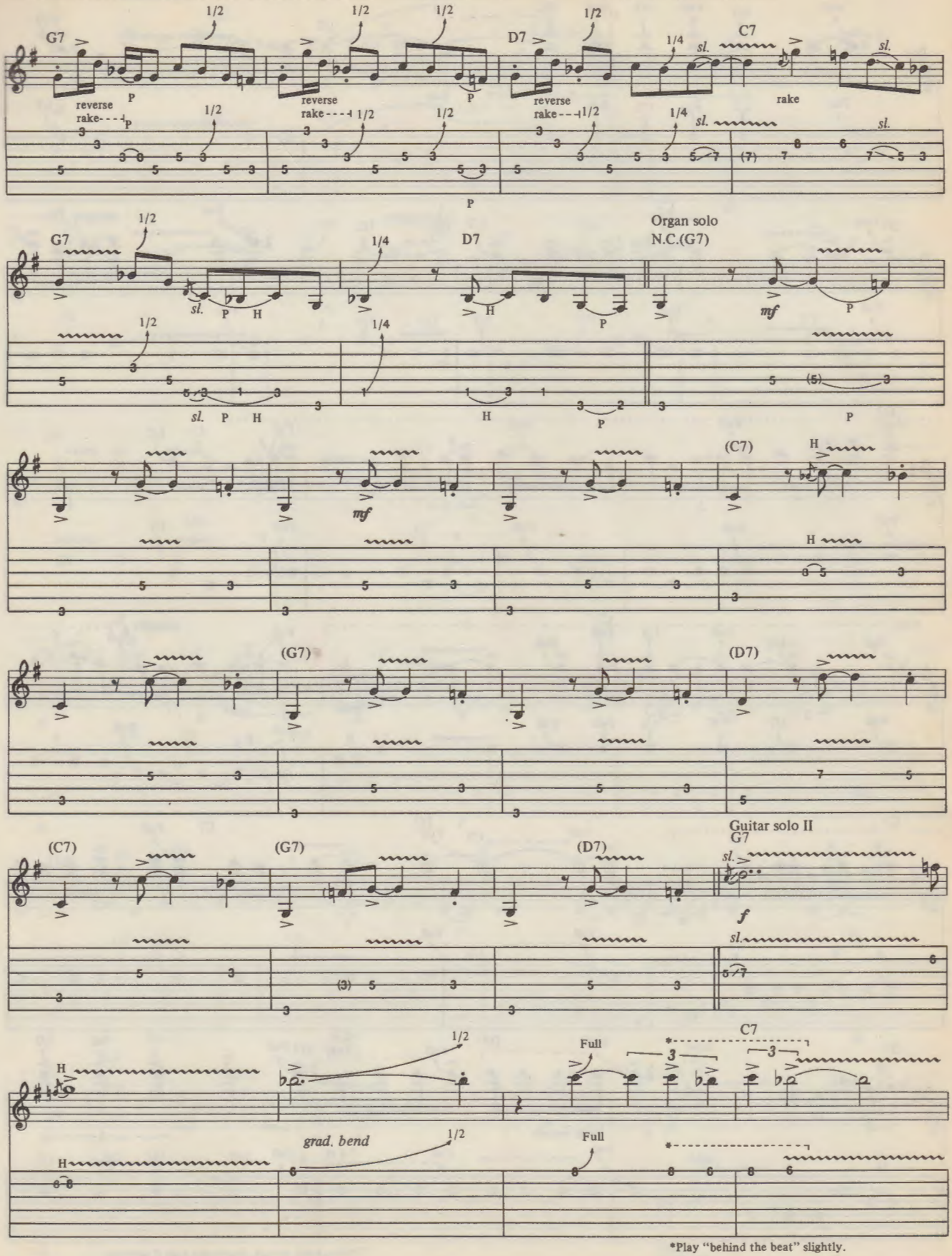
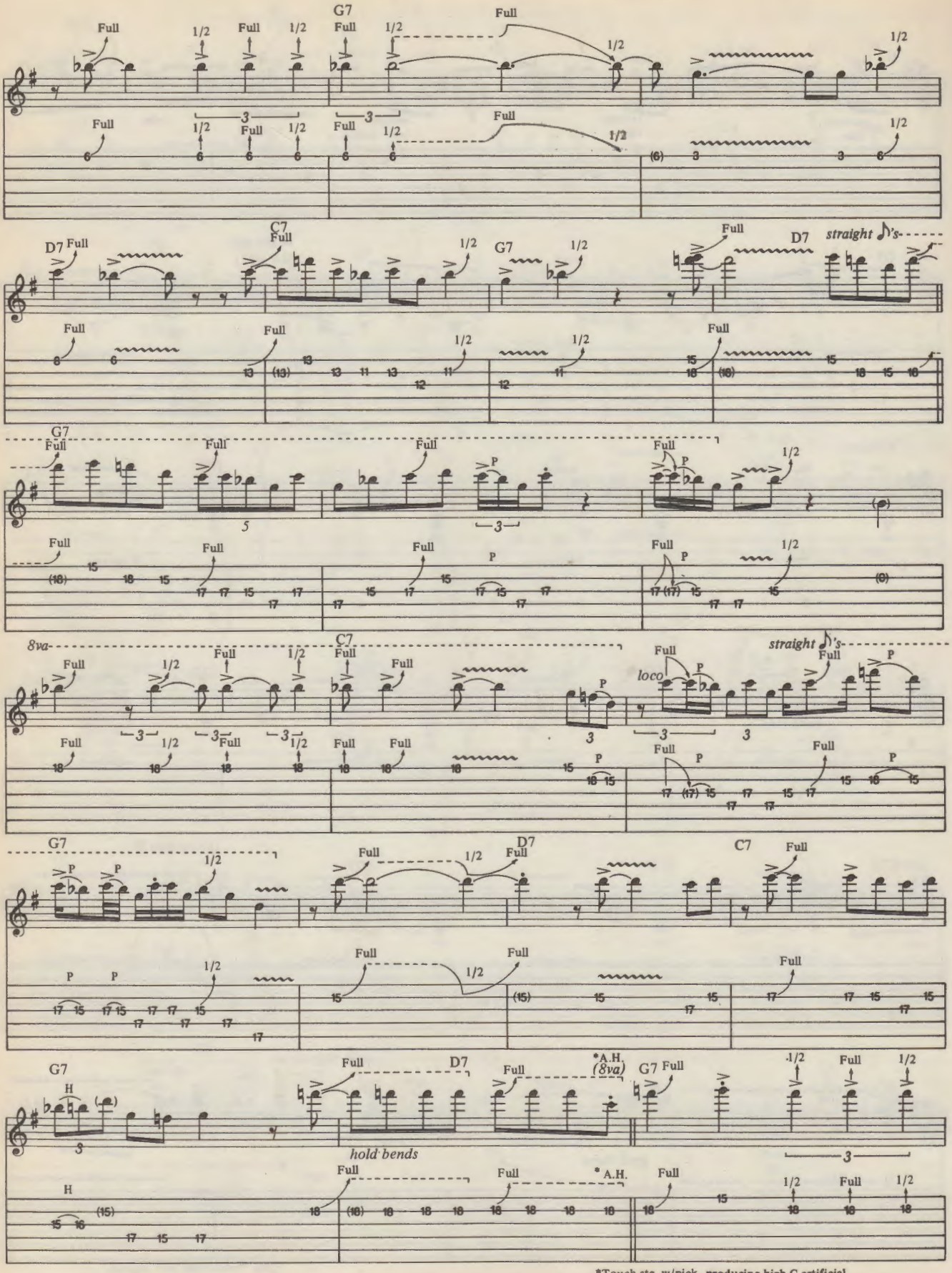
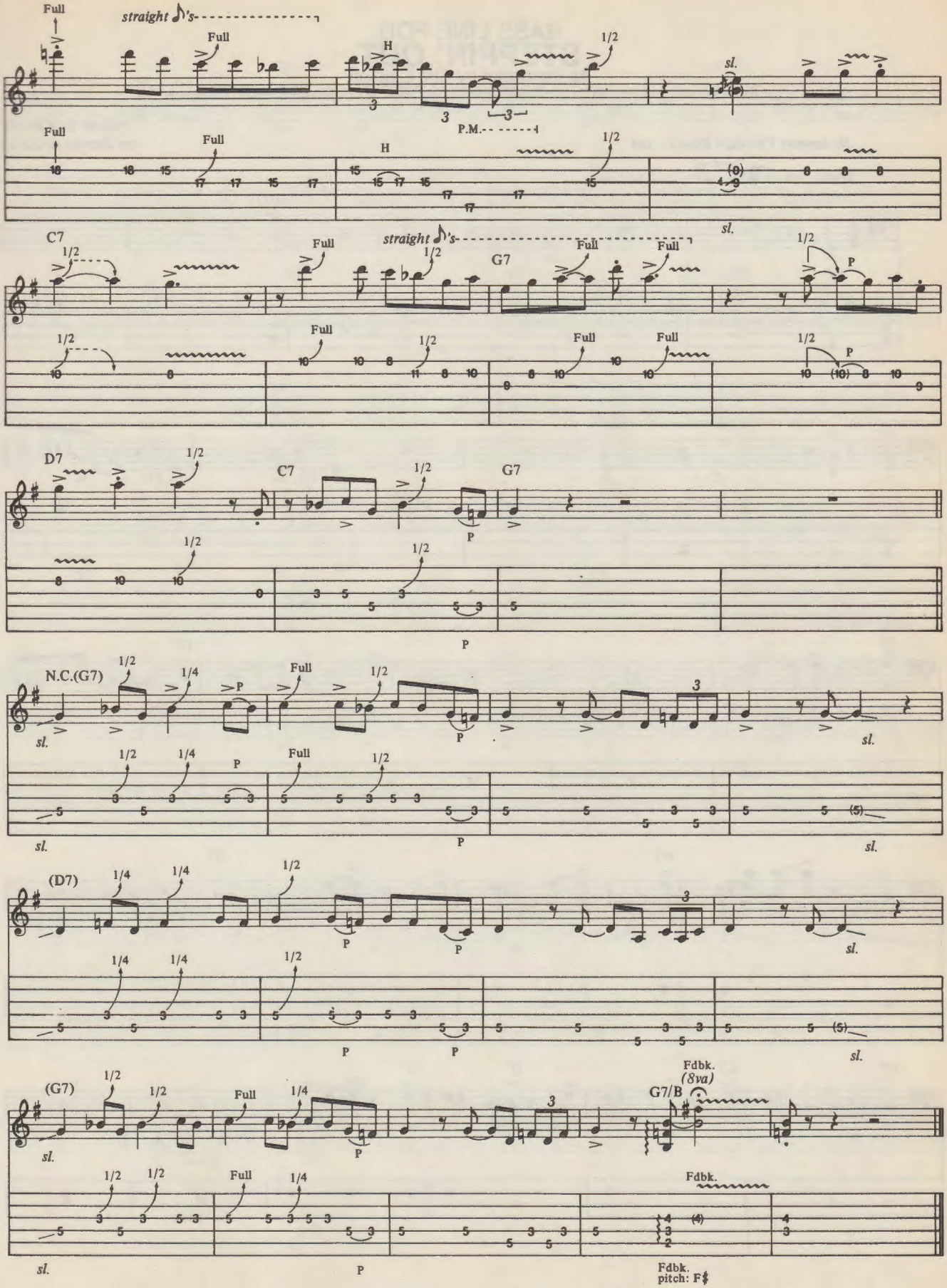

D7
C7
G7
Full
1/2
sl.
P
let ring
straight ♪'s
hold bend
reverse rake
H



*Play "behind the beat" slightly.



*Touch stg. w/pick, producing high C artificial harmonic (bent one whole step to sound D).

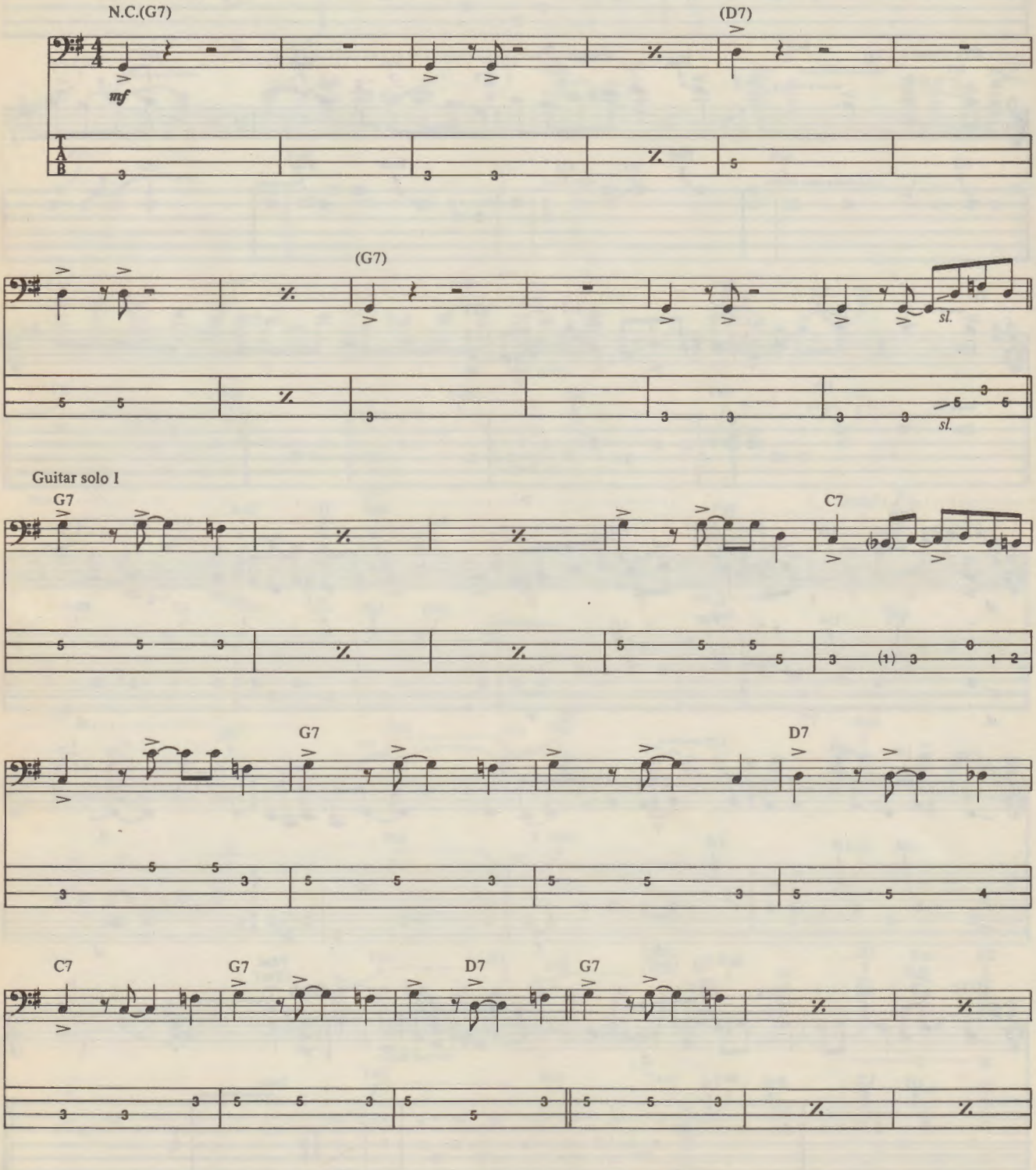

Full
straight ♪'s
Full
H
1/2
sl.
P.M.
Full
Full
H
1/2
sl.
C7
1/2
Full
straight ♪'s
1/2
G7
Full
Full
1/2
P
1/2
Full
1/2
Full
Full
1/2
P
D7
1/2
C7
1/2
G7
P
1/2
1/2
P
N.C.(G7)
1/2
1/4
P
Full
1/2
3
sl.
1/2
1/4
P
Full
1/2
sl.
P
sl.
(D7)
1/4
1/4
1/2
3
P
P
sl.
1/4
1/4
1/2
P
P
sl.
(G7)
1/2
1/2
Full
1/4
3
G7/B
Fdbk.
(8va)
sl.
P
1/2
1/2
Full
1/4
Fdbk.
sl.
P
Fdbk.
pitch: F♯

BASS LINE FOR
STEPPIN' OUT
As Recorded by Eric Clapton
(From the album JOHN MAYALL'S BLUESBREAKERS, Featuring Eric Clapton/London Records)

Words and Music
by James Bracken

Moderately Uptempo Blues ♩= 184

Triplet feel (♫ = ♩ ♪)



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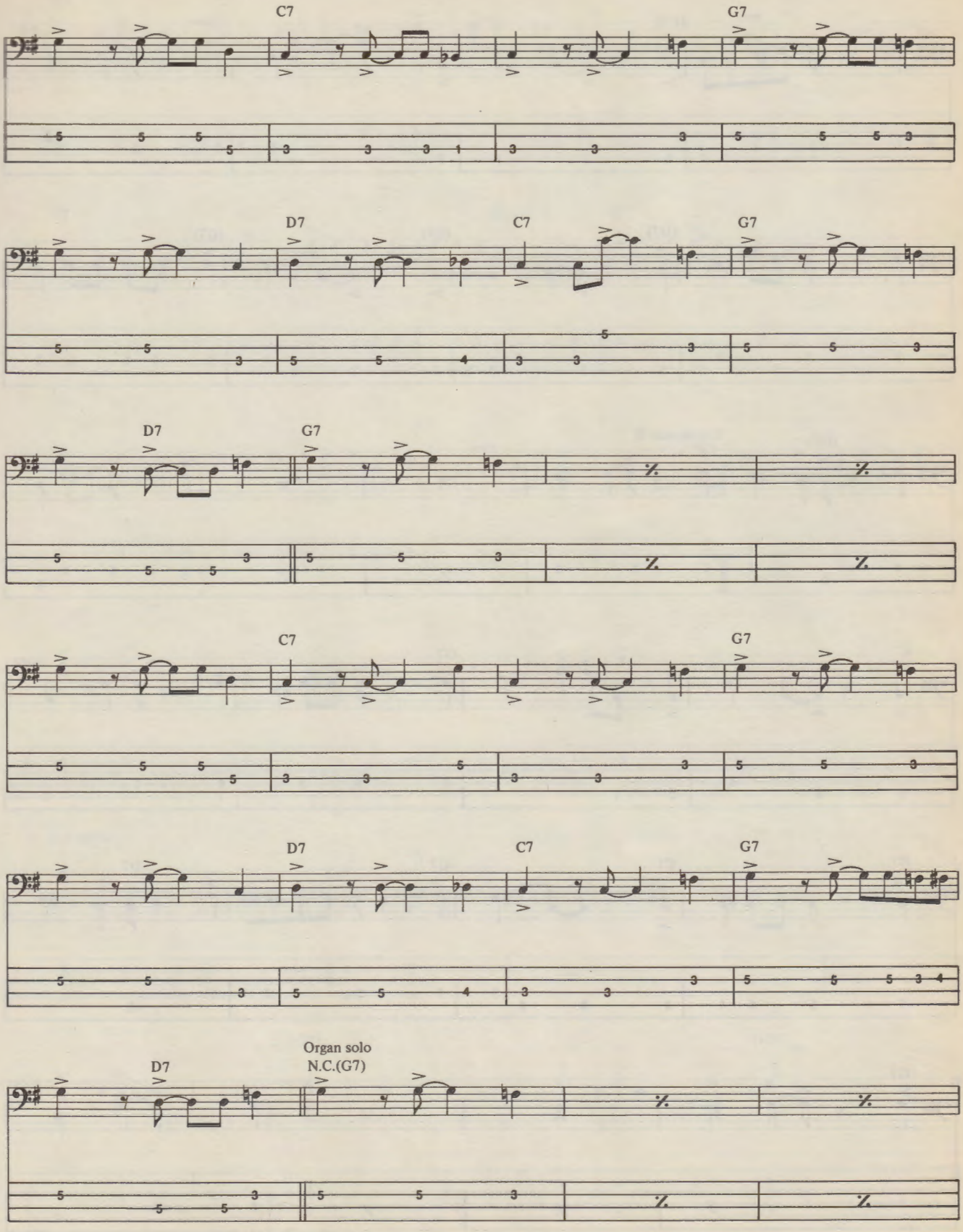
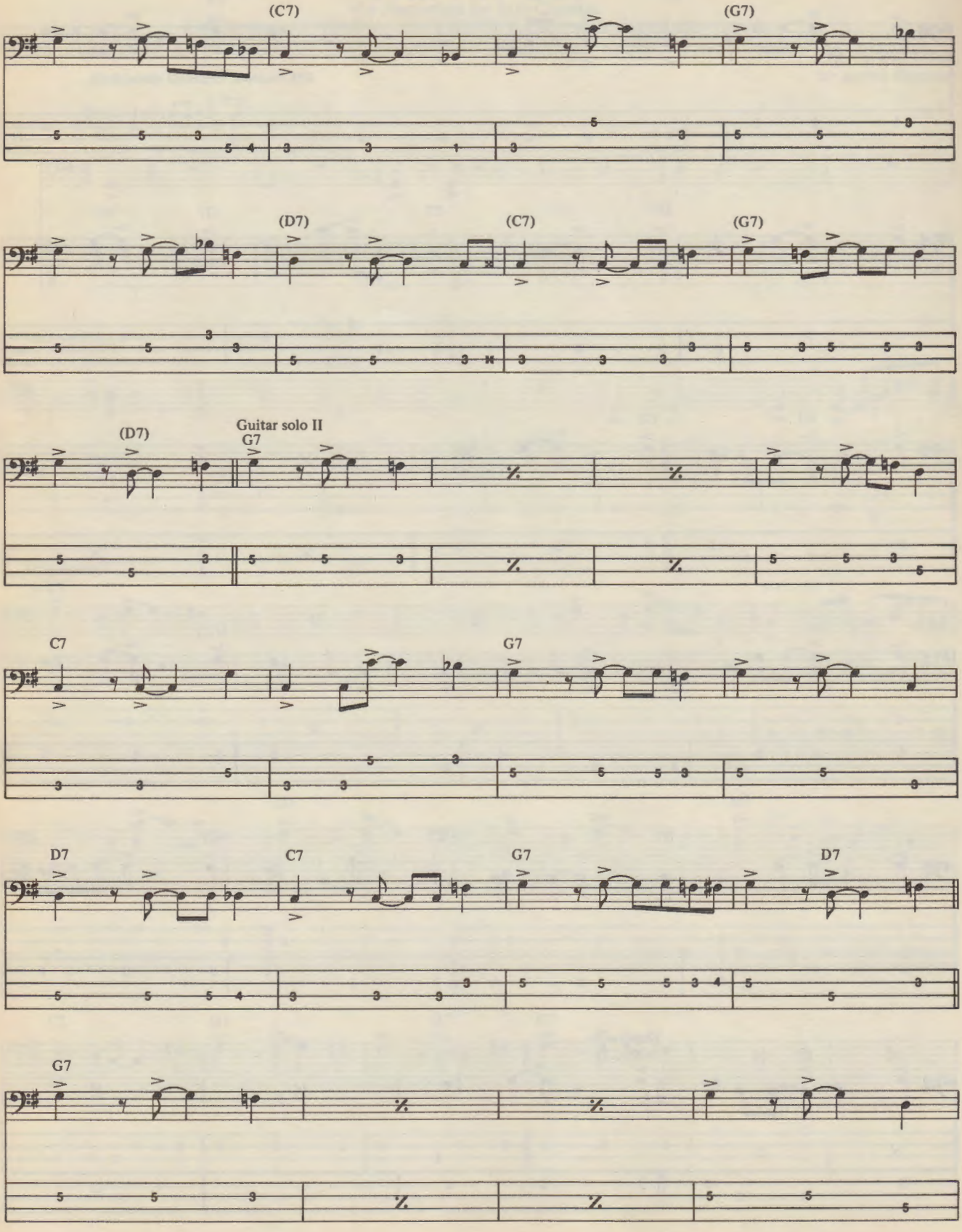
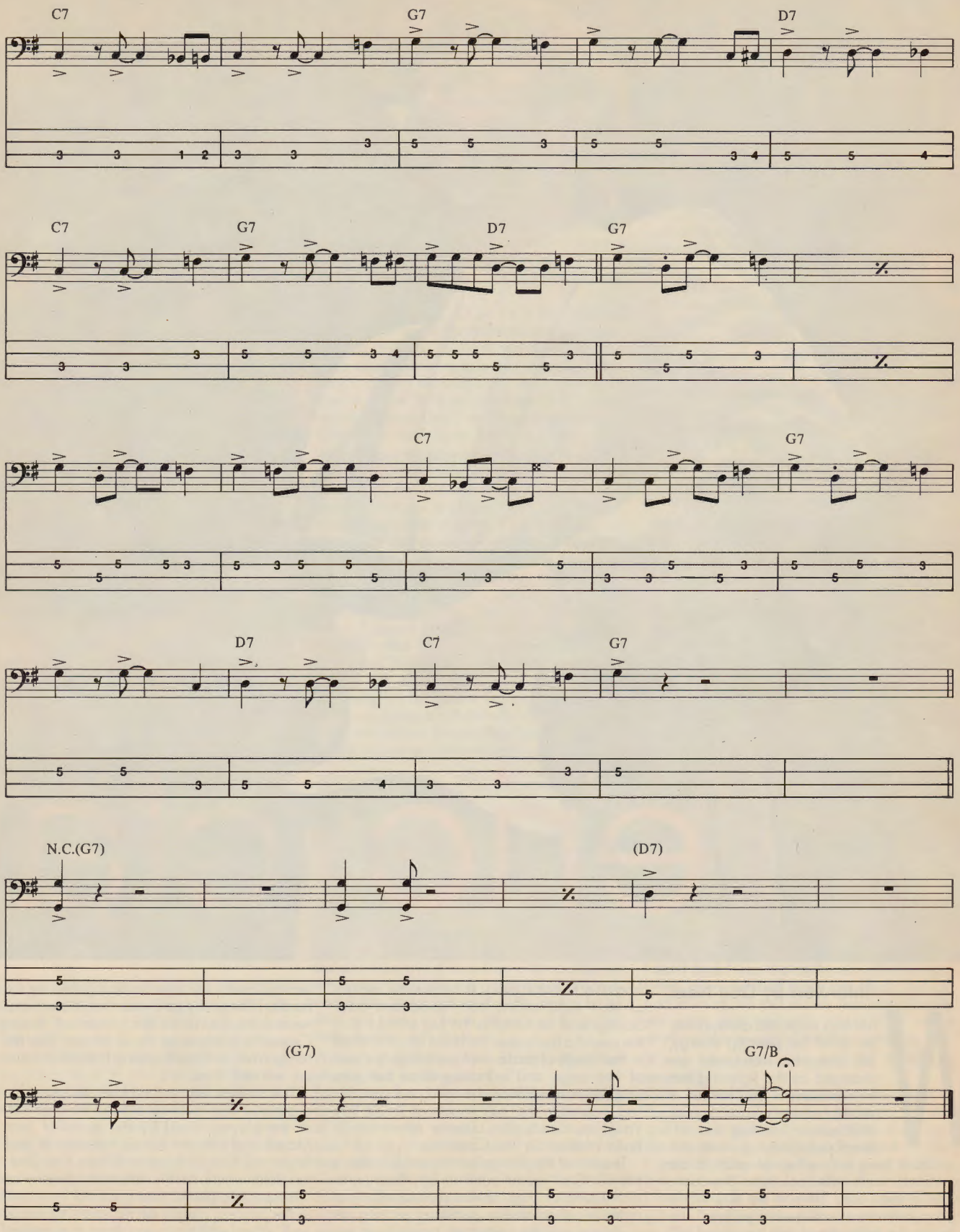

C7
G7
D7
C7
G7
D7
G7
C7
G7
D7
C7
G7
D7
Organ solo
N.C.(G7)


(C7)
(G7)
(D7)
(C7)
(G7)
(D7)
Guitar solo II
G7
C7
G7
D7
C7
G7
D7
G7


C7
G7
D7
C7
G7
D7
G7
C7
G7
D7
C7
G7
N.C.(G7)
(D7)
(G7)
G7/B

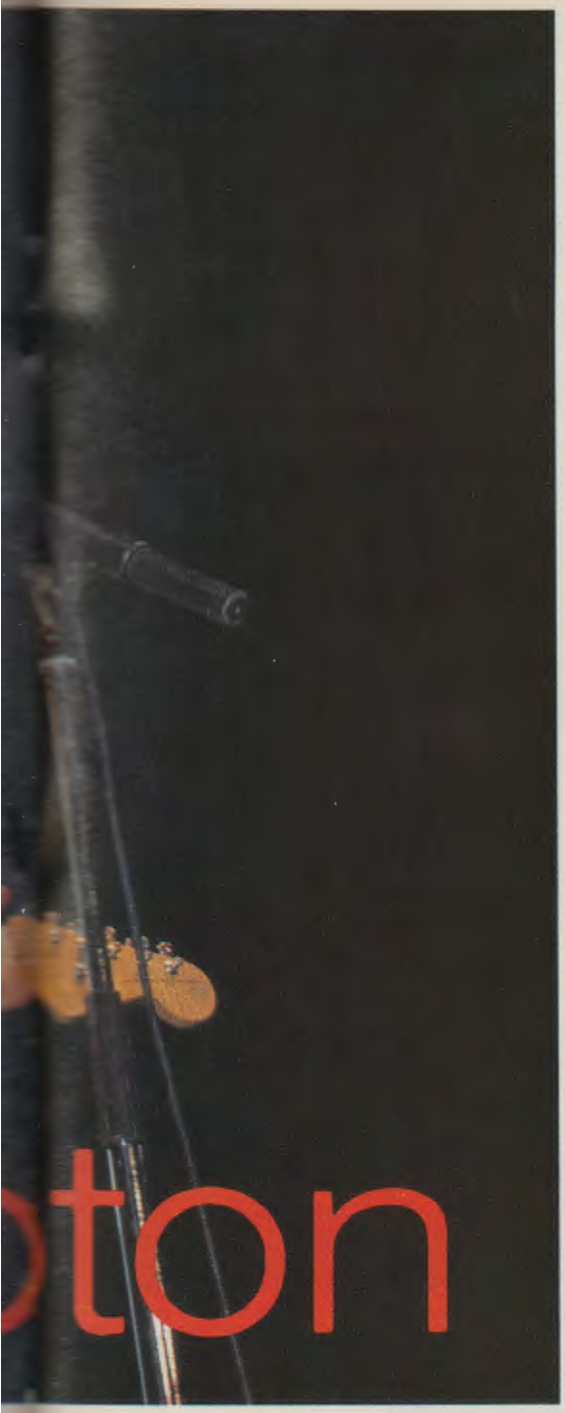
Rich Fuscia

interview by Dan Neer

While rock music has always been an outlet for pent up energy, the blues has remained unchanged as the lightning rod for emotions. The former is youthful and rebellious, a giddy celebration flaunting the differences between generations. From Chuck Berry to Pete Townshend to Eddie Van Halen, each new rock hero proclaims the same message, "This is my day in the sun, my generation, and we are unique." The blues, on the ather hand, has remained relatively unchanged. The musical orm of psychiatry, the blues offers a cathartic release from the ties that bind. It carries the weight of life's experiences, both good and bad. Savage and beautiful as the fury surrounding the eye of a hurricane, the blues as unleashed in the hands of those unafraid to tap the well of their anger and fears as well as their joys and hopes remains unchanged and compelling, voiced in the instruments of Stevie Ray Vaughan, Buddy Guy, Duane Allman or T-Bone Walker. Or Eric Clapton.

The first of the 60's guitar heroes, Clapton's title of "God" came not from any flashy new techniques or high speed runarounds, but rather his shaman-like quality of scaring his audience with the unbridled emotion as unleashed in one note. *Have You Heard*, from the Clapton with the Bluesbreakers collection, sent guitarists back to the woodshed by the hordes. The scary part was that those notes were easily found on the instrument. It was Clapton's porthole to the unknown (like the refrigerator in *Ghostbusters*) that other players wanted to explore.

The answer was in the blues. As played in a group, it also revolved around the chemistry of the players. Fired by the purity of John Mayall and later the furious virtuosity of Jack Bruce and Ginger Baker in Cream, Eric Clapton laid waste to his emotions before an unsuspecting public, that gobbled it up, and in the process almost swallowed Clapton as well. After walking away from the media-made Blind Faith, he rested with Delaney and Bonnie, where there were no demands to



ton testifies

torch himself night after night. But then, like sodium meeting water, Clapton ignited all over again by teaming up with Duane Allman on **Layla**. It was to be an explosion that few others would ever equal. And though most of his later work in the 70s and 80s has concentrated on the lazy orbit his rocket has blasted him into, Clapton's emotional boosters can still kick in every now and then, causing all ears to turn and mouths to drop.

"I believe it's still there in him," said Carlos Santana about Clapton. "He can play like that anytime. It's just a matter of timing and the right company."—John Stix

The following interview, one of the few he's done in recent years, was conducted by Dan Neer for Torus Communications.

When was the first time you heard the blues?
I think it was on the radio when I was a little boy. It was Bill Broonzy and Sonny Terry and Brownie McGee. Those two had a hit record called *Whoopin' and Hollerin'*. It was quite popular. I heard that and I heard Bill Broonzy. In fact, I saw Bill Broonzy on TV in a little clip on a news program and it floored me. I'd never seen anything like it. But even before then I was always attracted by anything plaintive. When I was a very small boy I had a favorite signature tune on a radio program that was fife and drums, and I've always liked fife and drums. I incorporated that sound on *She's Waiting*. Pete Robinson, the synth player on **Behind the Sun**, got the sound of the fife perfectly, so we just let it tail off into that. So I've always had that preference for plaintive music.

When did you actually put hand to a serious guitar?
I think I was about 13 or 14. I tried playing ordinary folk music, Harry Belafonte type things. Nothing rhythmic, really. In fact, that's why the blues appealed to me in a way, because it was easy to play in terms of being slow. You could take your time. But it still didn't take until I heard Muddy Waters. Then I really wanted to play it. I wanted to learn to do that now.

What about his playing appealed to you?
It was the slide. It was the stuff he did on the **Best of Muddy Waters**. It was the stuff he did when he first got to Chicago with Little Walter. That's what really made me want to play. At some time I sat down and learned to play like Broonzy, but I never really mastered it because he had such strong hands and the ability to keep that thumb going on the bass string and pick with the fingers. That was beyond me. When I heard Chicago blues, when I heard Muddy for the first time, I realized that I could play what he played well, which is a great illusion in a way (laughs). But it seemed like I could do that because it was only one part of what was going on. There was a drummer and there was a bass, so you didn't have to do the whole accompaniment yourself.

Did you try playing slide guitar at all?
Yeah, in the period we're talking about I seemed to be trying to pick up a lot of different influences. I was playing a little bit of Broonzy and a little bit of folk and skiffle and a bit of slide and trying to cover all sorts of things just to be familiar with them.

Weren't you thrown out of art school for playing too much guitar?
For playing the guitar in school and not doing any of the real work. When I got thrown out of school I was shocked. I had no idea life could be so cruel. I had been protected until then and suddenly I had nothing to do. There were no openings or opportunities to play in clubs and I wasn't good enough. So I got a job working for my grandfather, as his mate, which meant that I mixed up cement and mortar for him to lay bricks with. While I was doing that I got together with Tom McGuinness. He already had a little band going with Ben Palmer and there had been Paul Jones and Brian Jones and it shifted around in personnel.

Was this the Roosters?
No, we hadn't got a name for it. It was gonna be called Rhode Island Red and the Roosters, but it got trimmed down and had Terry Brennan singing and we did about ten gigs. It was very hard. We had no transport. The drummer was the only one who had a car, and we had to try and get everything into his car. It was a nightmare, but it was great fun.

What guitar were you playing then?
I think I had a twin cutaway Kay, which was very difficult to play. It had a very high action and a terrible sound. But it looked good. We were doing songs by Larry Williams and Freddie King.

Had you heard *Hideaway* by then?
That's exactly the time I heard *Hideaway*. The flip side was *I Love the Woman* and that also took me a step further because it was the first time I'd heard that kind of soloing and from wanting to play like Muddy with the slide, I wanted to play like Freddie King.

Could you?
No, it's a philosophy. You just don't pick it up. I managed to roughly copy the solo but then you can't play that solo in every tune. It's a complete philosophy, that style of playing. It takes a lifetime to learn all the approaches.

After the Roosters came Casey Jones.
Tom and I went into that. The Roosters folded because of the impossibility of getting to functions. Then Casey Jones came along and he seemed like a professional. He was also from Liverpool, where the boom was coming from. We were drawn towards that and the possibility of making money. It was fun, in a way, except that it was obvious that it was not serious, ond I was beginning to get a little serious about the whole idea of being a musician in a sort of adolescent way, and very purist. I don't think I was happy with that deep down and I wanted to move on as soon as I saw an opening.

Had you the notion that you could make a living playing the blues?
I don't think I was that bothered with making a living. If I remember those late teens, you just had so much fun that money was something to put aside and we really didn't think about anything else except where the next party was.

It was about this time that the Yardbirds started?
Keith Relf and his friend Roger were part of the crowd that we used to go to parties with and take our guitars and play. Keith and Roger used to do sort of a Django Reinhardt set and I used to take my guitar and play Broonzy imitations or Blind Lemon Jefferson, or whatever I had going at the moment. Then I heard they got this band together that was intended to be an R&B band, and they already had a guitarist. I used to pressure them and say, 'I could do better than that.' I knew all the stuff they were

Mickey Adar/Star File

doing. It was all Chicago blues, Snooky Pryor, Howlin' Wolf, Eddie Taylor and just about all these things that we were getting in England from America. There was this idea of taking something like *Smokestack Lightning* and not just playing it straight, because we couldn't hope to make it sound as good as Howlin' Wolf. No way. So we had to devise little schemes and tactics to make it interesting. We used to do this thing like a climax, where we just got louder and louder and then get it to a peak and come down agoin. It was all very exciting.

Was this at the Crawdaddy Club?
That's right. We took over after the Stones moved out. We sort of took over their following. The Yardbirds had a great following. We actually played with the Beatles at the Beatles Christmas Show in Hommersmith for about three weeks. We held our own with the Beatles because that was right in our own manor and all of our crowd came along and made sure that we were just as well received as the Beatles were.

By this time had you heard of John Mayall?
I think I must have heard of him. My recollection is that there was an area of English R&B that was too jazz biased for my taste. I think I might have slotted him into that area without really having heard him. When I did get the offer of the job, after I had left the Yardbirds, I was quite surprised that he was into that Chicago blues and the rural blues as well.

Were you dissatisfied with the direction the Yardbirds were going?
I think it was a joint dissatisfaction. They wanted stardom and commerciality, and I wanted a tough blues band. I had a feeling it was going to end in tears because of their tastes in music.

Did you have trouble deciding on material?
To begin with, no, but later on, yes. I think it was because we had to make a record and when we made singles, we made two or three singles which were covers of blues or R&B songs and they didn't happen. Then when it came down to it, there was sort of a joint decision that we should use someone's song that was written for the charts, specifically to be a hit. That's when I started to feel uneasy, because I could see a motivation going on that I didn't have any sympathy with whatsoever. That's what *For Your Love* was all about.

Did you actually walk out on the session?
No, I was very upset and they could see I was on the verge of walking out. So they gave me the middle eight to play a riff on, to keep me placated for a time, because there was a great deal of friendship in the band.

What happened after you walked away from the Yardbirds?
I went and pondered my future. I stayed out in Oxford with Ben Palmer. He'd become disenchanted with the music scene in England himself and had taken up wood carving. I stayed with him and we talked every night about the way things should be and the way they are and how pointless it all seemed to be a serious struggling musician when in England all you had to really be was a pretty face. For about two or three weeks I actually thought I was gonna do something else. In those days, if I hadn't carried on playing guitar, I would have happily picked something else up. Then I got the call from John Mayall to do the audition, and I played about three or four songs with him and I think I got the job straight away. I was very happy with his attitude. It seemed he would like to make money and he would like to be successful making records as long as he didn't have to bend too much. That seemed very integral to me. After I'd been in the band a while we made the **Bluesbreakers** album and I thought that was what it was all about. It was a perfect space for me to begin, to sort of hone up my skills. And he had a great record collection. I actually lived at his house for most of the time I was in the bond and his blues collection was the biggest I'd ever seen. So I had a great chance to study it all and perfect as much as I could.

Who were you listening to?
Deep down, B. B. King and Freddie King were my idols, but there was a craziness about Buddy Guy which to this day still grabs me the most. He's just as mad as ever. He is the baddest man I ever saw with a guitar. Sometimes it isn't really pleasing to the ear for a lot of people, but it is definitely the most manic guitar playing you could ever hear. That's the most exciting of all. Otis Rush is there, too, but Buddy Guy still does it for me. That was the guts.

Why do you think it is that all British rock 'n' roll came out of Chicago blues, whereas American rock was more Buddy Holly, Johnny Burnette, Elvis—steeped in country music?
It may hove been more the other way around, but we had no access to country music in

England. It seemed that we only heard what was on the top of the charts in America in the pop vein, or in the rock vein, and when I was playing R&B and blues, there was very little of that area either. But I had no idea of country and western and no one I knew did either.

In some way you sound more like a black Southern musician.

It's very confusing isn't it? I certainly don't think of myself as a British musician at all. When I'm at home I get very dogmatic. I'm still pretty much the way I was when I was young. I find it very difficult to listen to the radio and I find it very difficult to tune into English music. I still look forward to coming to the States to get steeped in what's going on here. It's really quite in vain 'cause I come here and I hear English music.

Chris Kirkland/Pix Int'l

How did the Mayall thing end for you?

I could say that I was discontented, but I wasn't. We made that great album and there was no way I could be discontented. It was always just wanting to do something better or basically just move on.

If you had stayed on would it have been the same?

It could have been. The ambition wasn't really going. John was quite happy to stay on the club circuit and play the same kind of music, changing a few numbers here and there. But there was something inside me that said there was more to do or different places to go. And at the same time as I was feeling that, there was Ginger and Jack who were trying to stretch their horizons. What's that great phrase they use in ***The Right Stuff***? Is it, 'Push the outside of the envelope'? It's a good phrase. It seems that something subconscious was pushing us to get somewhere completely different.

A real creative tension.

Exactly. Ginger approached me at a John Mayall gig. He said he was thinking of forming a band and would I like to play? He liked the way I played and I liked the way he played. I said, what about Jack? I had no idea that Jack and him had always had a feud going on. They had been together with Graham Bond and reached a pretty tense stage there. He wasn't keen on taking Jack into the fold, but I said that if Jack didn't join, I wasn't really interested. So we kind of threw it around a bit and had a rehearsal, and the three of us just seemed to gel. The thing was, we got that far and had to make the most of it.

Had you talked about forming a band with Steve Winwood?

Yeah, but Steve had his own ideas about where he wanted to go. There was an unapproachability about him that made it seem that whatever you had to offer wasn't quite right. He definitely had something else in mind, so we let him be.

But what about the band Powerhouse, which recorded on the What's Shakin' album?

That was only formed for the making of that one record. Joe Boyd came to England and wanted to get a sample of what the English blues scene was like; and there really wasn't one. So we had to quickly put together a band to pretend that there was one there all the time. And also Jack and Ginger weren't so keen on getting Steve into the band. They just wanted to stay a trio and off we went.

What sort of material did you first start doing together?

Jack had written a lot of stuff which was very easily adaptable to our way of playing, and I think within a few weeks we had a complete set. We also did Skip James songs and versions of *Sitting on Top of the World* and *Crossroads*. So we had rural blues which had been sort of updated to a rock vein.

Did you have a conscious notion of forming what became a power trio?

My idea of what it was gonna be like was much like a Chicago Blues thing. I'd heard this great album that Buddy (Guy) and Junior (Wells) had recorded and it was a trio with a harmonica. It was bass, guitar and drums and I thought, this is it. It's lightweight and an easy traveling kind of band. This is what Cream will be. I hadn't taken into consideration the power of the personalities at all, and because they were a bit older than me, I took a back seat when it came to musical policy and drive. That was Jack's province.

But you didn't go into it thinking it was going to be three solo artists. It was more like the idea of Buddy Guy and Friends.

That was my idea. But it soon got forgotten. The minute we started playing I realized it was a fully solo-oriented kind of thing with the three of us going at it strong.

When was the first time you could stretch out and do *Crossroads* for an hour?

Because of our ready-made following we could do that any time. The more guitar playing you gave them the better they liked it. And to begin with, we didn't have a full set. We had maybe three quarters of an hour's material. And when it became clear that we needed more than that, we just stretched the numbers out and then that became VOGUE! It was purely accidental.

Vinnie Zuffante/Star File

Were you happy with the way things were going?

For a time, yeah. The story with Cream was we went on the road and battered out the same material over and over again for the last year and a half or so without taking into consideration that everything in the world was changing. Good evidence of that was **Music from Big Pink**, by the Band. When I heard that I felt we were dinosaurs and what we were doing was rapidly becoming outdated and boring. **Music from Big Pink** bowled me over 'cause I thought that's where everything should be going and we were nowhere near it. The other guys weren't bothered by it. They could have made certain changes but I've always been a bit of an extremist, and if something's not right, I just want to stop and get out. So I wanted to end the band and leave. The Stevie Winwood thing was probably floating around in my head, that if I left Cream I would find Steve and do something along the lines of **Big Pink**.

I'd like you to comment on some of the songs you were playing with Cream?

In that time the band was young enough to be influenced. *Sunshine of Your Love* was done before we'd become really famous. That was written because Jack and I went to see Jimi Hendrix. Jack was so floored by Jimi Hendrix that he wrote this riff for Jimi. It was a tribute to Jimi and the way he played. That riff was just for him. So we did that song kind of thinking of Jimi and he picked up on it, too. I mean he realized that. But when we got more famous, that became impossible. We became so wrapped up in our own ideology that to be influenced by someone outside was almost impossible.

***Badge*?**

That was sort of a mix-up. I think it was written between myself, George Harrison and Ringo Starr, where we all just threw lines in and were taking different substances and fooling around. Then I ran across a man in California who'd developed a pedal which you could play into a Leslie and you'd press a button and your

Continued on Page 97

B. B. King

THE KING BEE

Never has one man influenced an entire generation of players like blues great B. B. King. It's a safe bet that any electric guitar hero of the last two decades can trace some part of his playing back to King's Gibson ES-355, affectionately known as Lucille. Among those acknowledging their debt to King are a virtual dynasty of players, including Jimi Hendrix, Eric Clapton, Jeff Beck, Duane Allman, Jimmy Page, Lee Ritenour, Carlos Santana, Neal Schon, Buck Dharma, Larry Carlton, Johnny Winter, Mike Bloomfield, Keith Richards, Eric Gale, Toy Caldwell, Elvin Bishop, Buzzy Feiten and Rory Gallagher.

by John Stix

GUITAR: You have a sound that launched a thousand guitar players. But who launched you?

B.B.: T-Bone Walker was the first that I heard playing the blues on the electric guitar. The song was *Stormy Monday Blues* and I felt I had to have one of those. I used to try so hard to imitate him, but I could never do it. I think that helped develop the style of B.B. King. Other people I idolized were Blind Lemon Jefferson and Lonnie Johnson. They were blues guitarists and singers as well. They also had a great influence on me, but I could never

Jeffrey Mayer

play like either one of them. Trying to combine the acoustic sound along with the electric is another bit that I think motivated the B.B. King sound.

GUITAR: Santana told me how he developed his sound by trying to imitate you, right down to your facial expressions. Is there any connection like that for you as far as your guitar sound and finger vibrato?

B.B.: That's very interesting. It came about early in my career. There were so many bottleneck players around, and I was always crazy about that bottleneck and steel guitar sound. Some of those country players were so good. I tried playing with the slide but I couldn't do it. So what I started to do was trill my hand, and my ears would tell me that this sounds similiar to what these guys were playing with the bottlenecks. That's how I got my sound started.

GUITAR: Were you always so economical with notes?

B.B.: No, I liked jazz too, so very early in my career I would practice playing fast and putting jazzy licks into what I was doing. After a while I started to find that I couldn't put as much of myself into what I was doing. I guess each musician, with the exception of a few, finds that the personality in their artistry is almost like speaking. I don't talk fast because I used to stutter a lot when I was a kid. In order to make myself understood I have to take my time and say things that in some cases may not be as good diction or grammar. But at least it's my way of trying to make myself understood. It's the same thing with playing my instrument. That's my phrasing. Most of the time I pick down. Rarely do I pick up and down. I'm not considered a speed player. It's kind of like the old saying, 'dancers want to be singers

Continued on Page 100

WILLIE DIXON

by John Stix

The man the ***Illustrated Encyclopedia of Rock*** calls "probably the most important individual link between the blues and rock 'n' roll," Willie Dixon is now watching his inheritance pass on to a third generation of musicians. As a producer and session man at Chess Records, he was responsible for helping to shape the early sounds of seminal artists like Chuck Berry and Bo Diddley. As a composer, his works like *Hootchie Coochie Man*, *Little Red Rooster*, *Spoonful*, *You Shook Me*, *I Can't Quit You Baby* and *Seventh Son* provided nourishment for the hungry young rockers of the 60s, especially in England, where he influenced a handful of blues-based musicians named Jeff Beck, Jimmy Page, Eric Clapton and the Rolling Stones. Carried forward into the present his soul can be felt in the works of young players from Stevie Ray Vaughan to Gary Moore.

I've been fooling around with poems all my life. I must have made 1,000 poems of different things when I was a kid. My mother used to write poems about spiritual ideas and I guess I picked it up from her. People used to tell me that a poet could make a lot of money. I found I couldn't sell any of them, so I started trying to make them into popular songs. At that time popular songs had only two forms. A real song was anything that wasn't a spiritual song. Spirituals weren't good to sing, but that's what I always liked, so I couldn't make them into popular songs. Then I decided I'd just make any song.

In between making these poems into various songs, I used to give them away or sell them. I always seemed to have a load of songs, so all the guys would give me $5 or $10 for a song, and that was big money. In a week I'd be making $30–40 giving away songs. This is the way I got involved in the music situation. I started making recordings for Lester Merrill, who was a go-between for musicians and record companies. Because I had all these unique ideas, every time he wanted to know something he'd come and ask me and say I was his co-producer. I didn't even know what a co-producer meant. On 35th and State all the different people would come to Canvas House. It had a couple of pretty good size rooms. We'd go there; he had a broken down piano and everybody would come and sing and write songs.

CHUCK

I had some groups: the Five Breezes, the Four Jumpsters Jive, and then the Big Three Trio. That's when I got involved with the Chess Organization. I used to write, produce, and do everything else from being a secretary to cleaning the floor. One day Chuck Berry came in with *Mabellene*. He had it sounding exactly like a country & western tune, *Ida Red*. As a youngster, he felt it was a good song and it would sell. It might have sold, but it wouldn't have been a new song, because it had the tune of *Ida Red*. We discussed it, and he was disappointed. We made a few suggestions to use a bluesy style. A lot of people thought it was a backward step. The next time he came around we recorded it right on the spot, in a studio the size of a hotel room. I played bass. I played bass for practically all the Chess artists.

THE BLUES

My parents used to tell me most people thought the blues was just something that somebody would be hollering, and it didn't mean very much. They explained to me why these people were hollering like this, raising hell one way or the other. They would express the facts of life through their feeling of the music. At the time when they first started, the people that made the blues were slaves. They had to talk around the boss man and deliver their messages to each other without letting him know. This is why there is so much slang in the various things they created. It gave them a chance to let each other know how they felt about things. They could communicate to each other right under the boss's nose.

Repetition was a way of getting someone's attention. That was the main thing, because if someone has their mind on something else, you'd say something the first time and they wouldn't be aware of what's happening. After you wait a little longer and you think you've got their attention, you'd say the same thing again. You wait even longer and you know they're listening, and then all of a sudden here comes the punch line. In between the particular statement you made in the first place you would let time elapse and go into other conversations about everything else. Then all of a sudden comes the punch line, and nobody thought anything of it except the one you were communicating with.

The blues is the basics. The people all use these basics to do whatever they do. Like when they made the first automobile, it was probably the wagon. The horse was the motor. Then they made the motor, and the next guy put the windshield wipers on. The next added lights. They kept adding to it. The blues is the basic and everything in American music has been built onto this basic of the blues. The majority of people don't look at that. Just like when you look at the automobile of today and then you look at the model they built at first, you don't believe it's the same thing. It's the same with music—it looks like a different thing, but the basics remain the same. ■

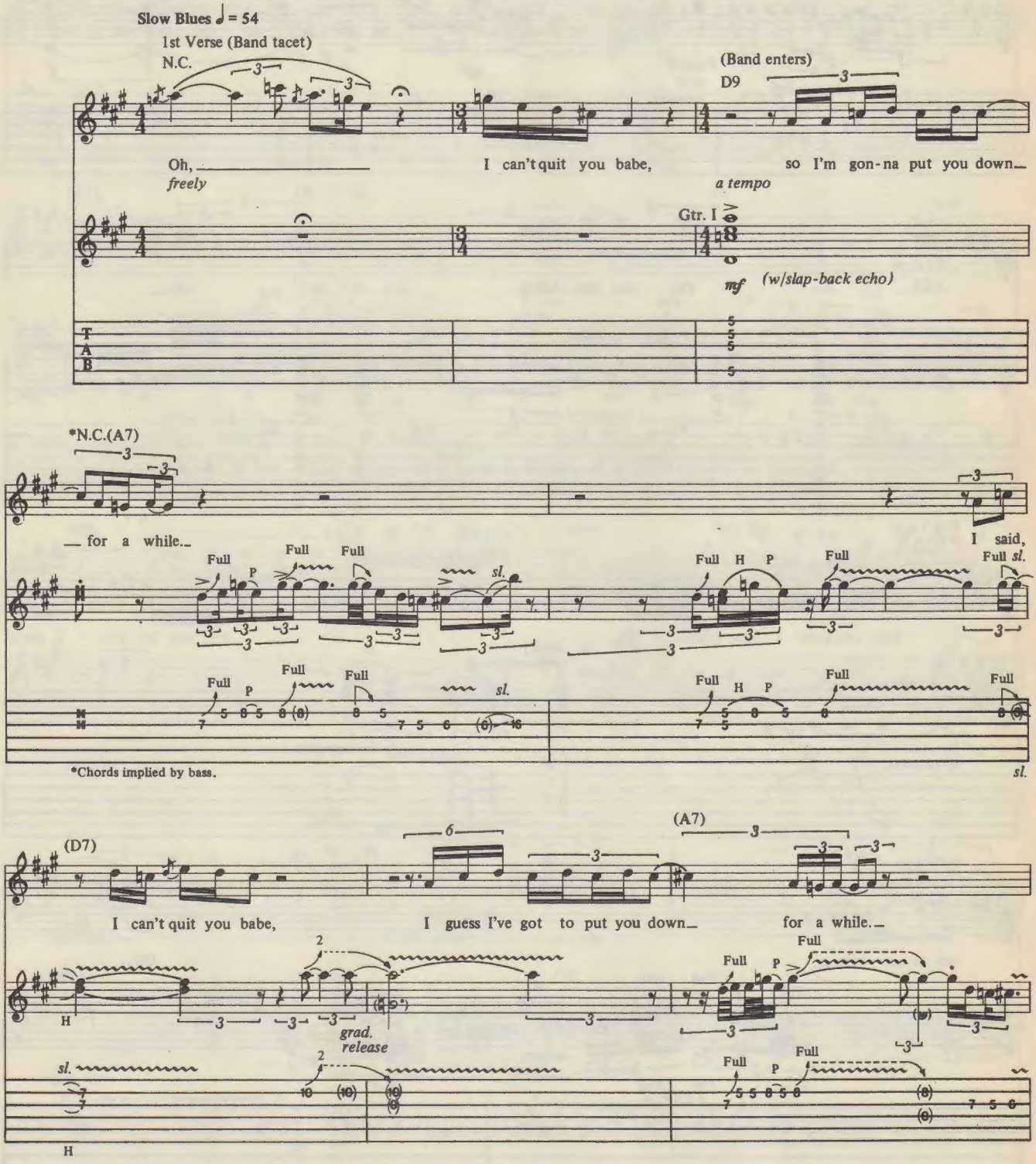
Tablature Explanation page 16

I CAN'T QUIT YOU BABY

As Recorded by Led Zeppelin

(From the album LED ZEPPELIN/Atlantic Records)

Words and Music by Willie Dixon



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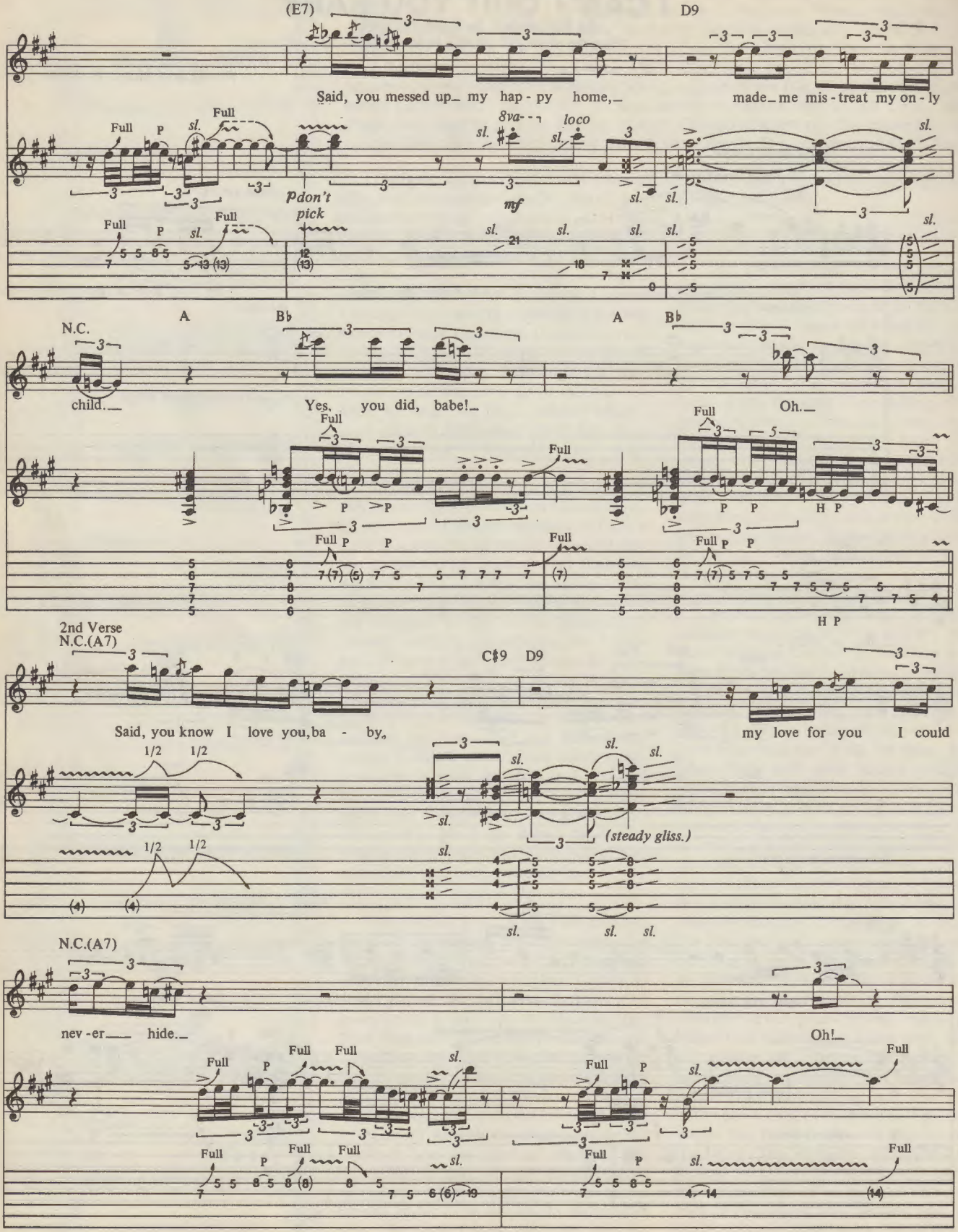
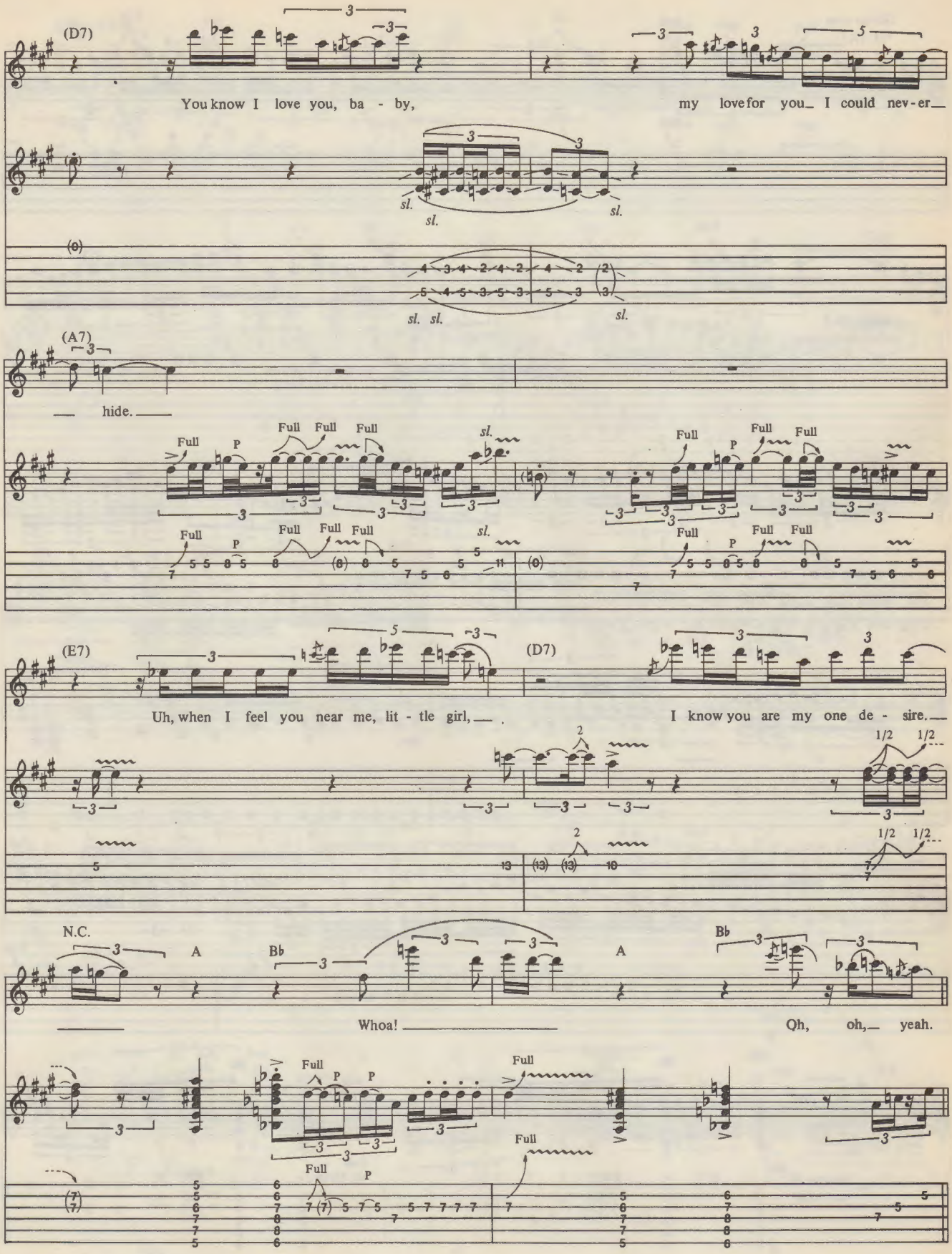
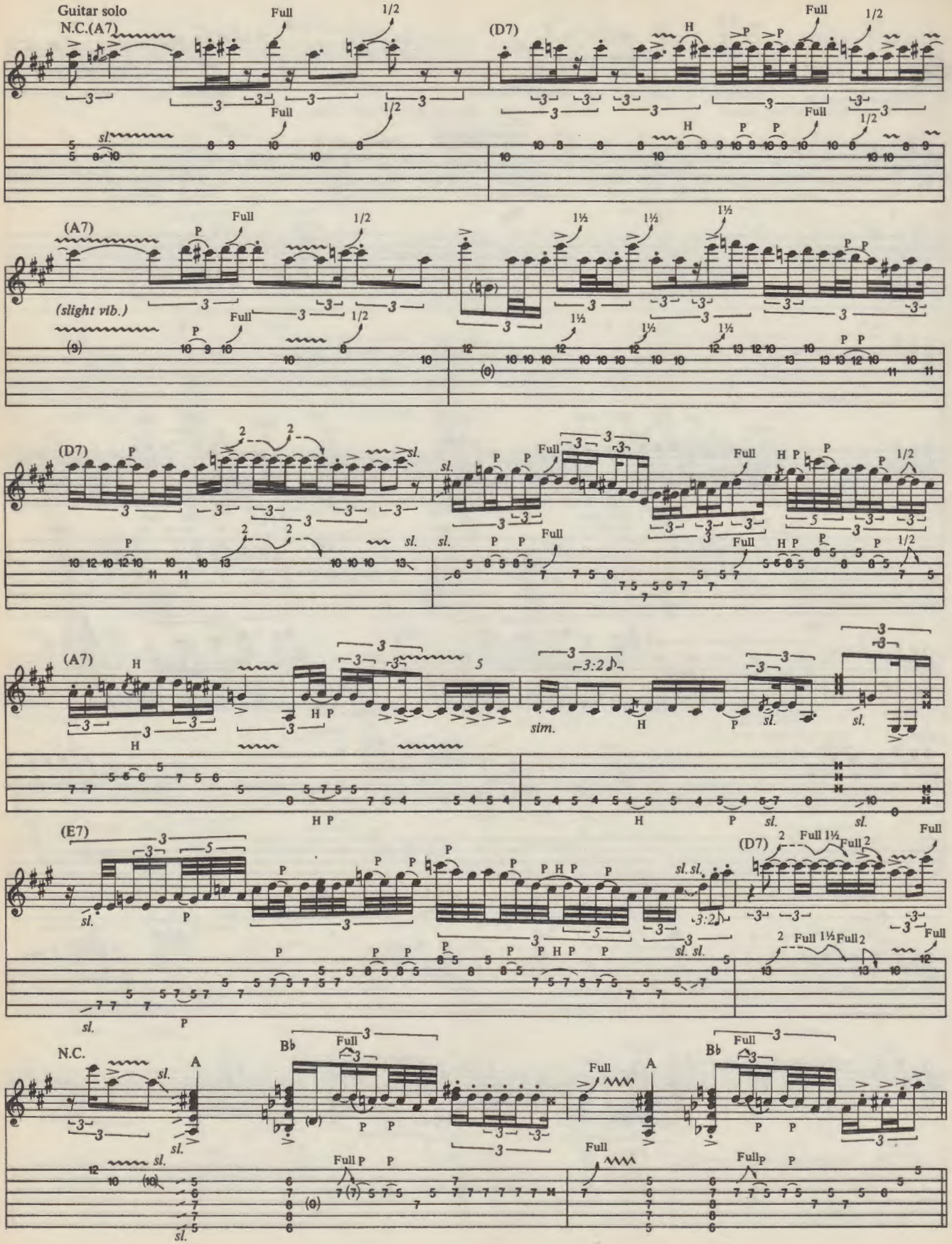
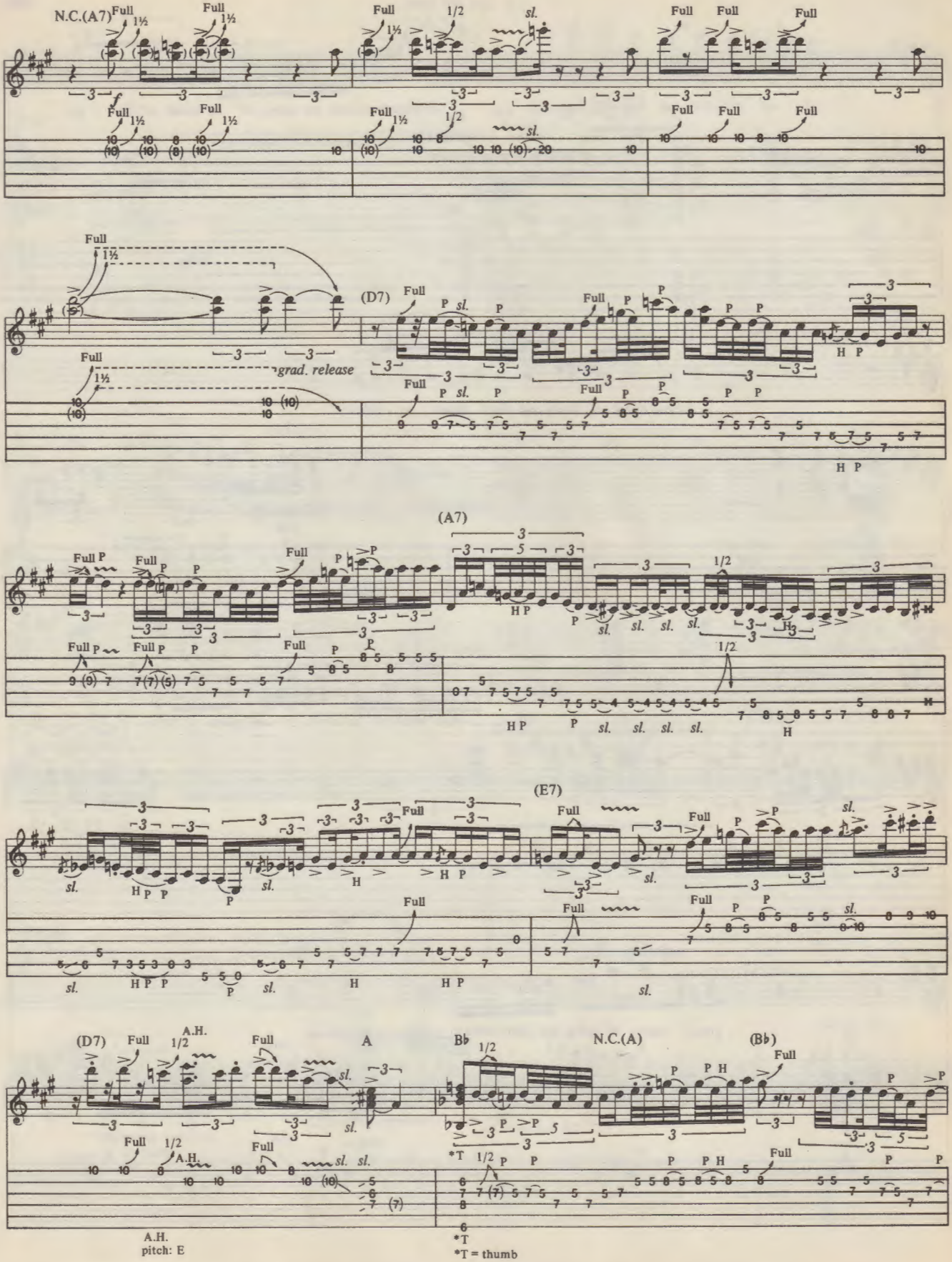
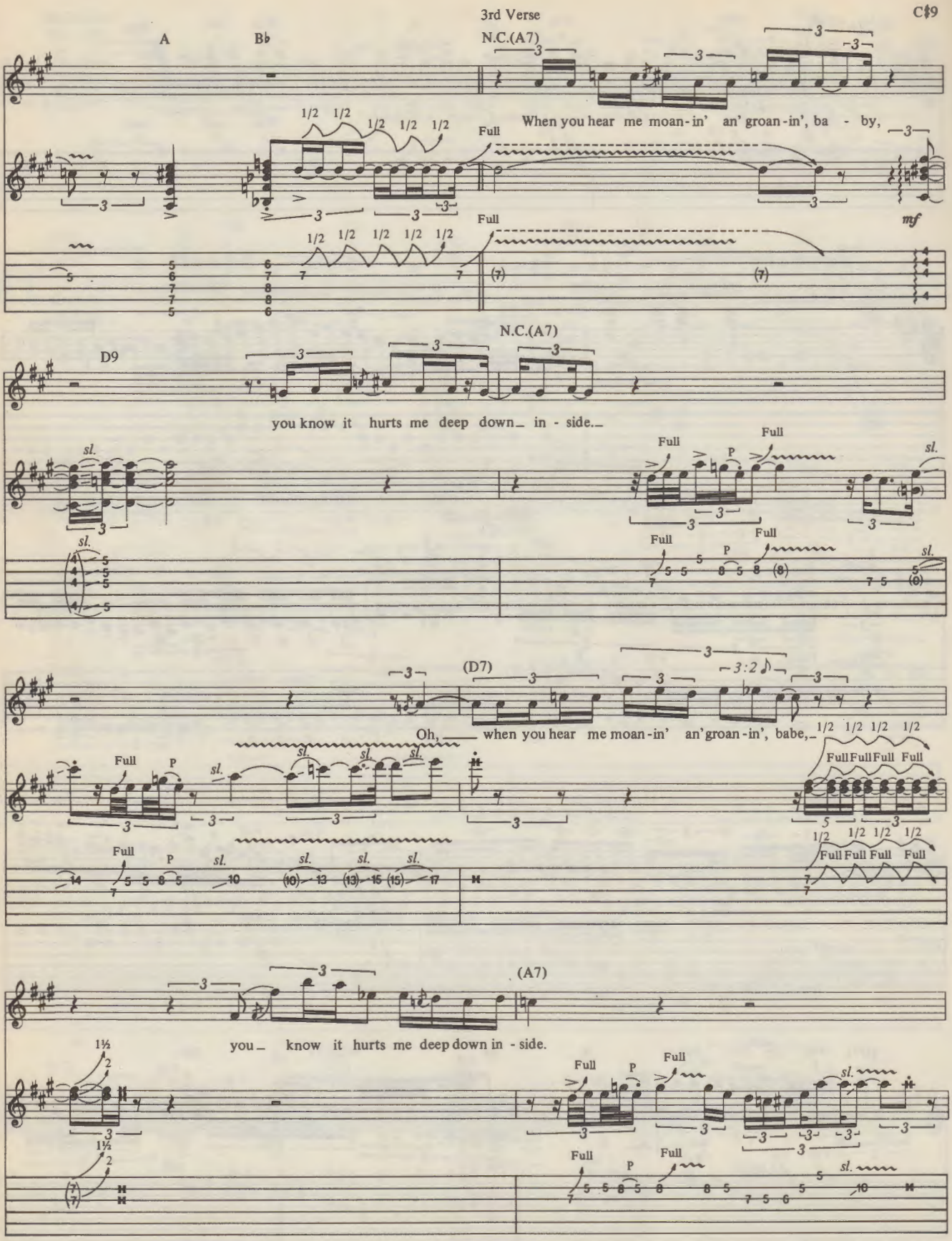
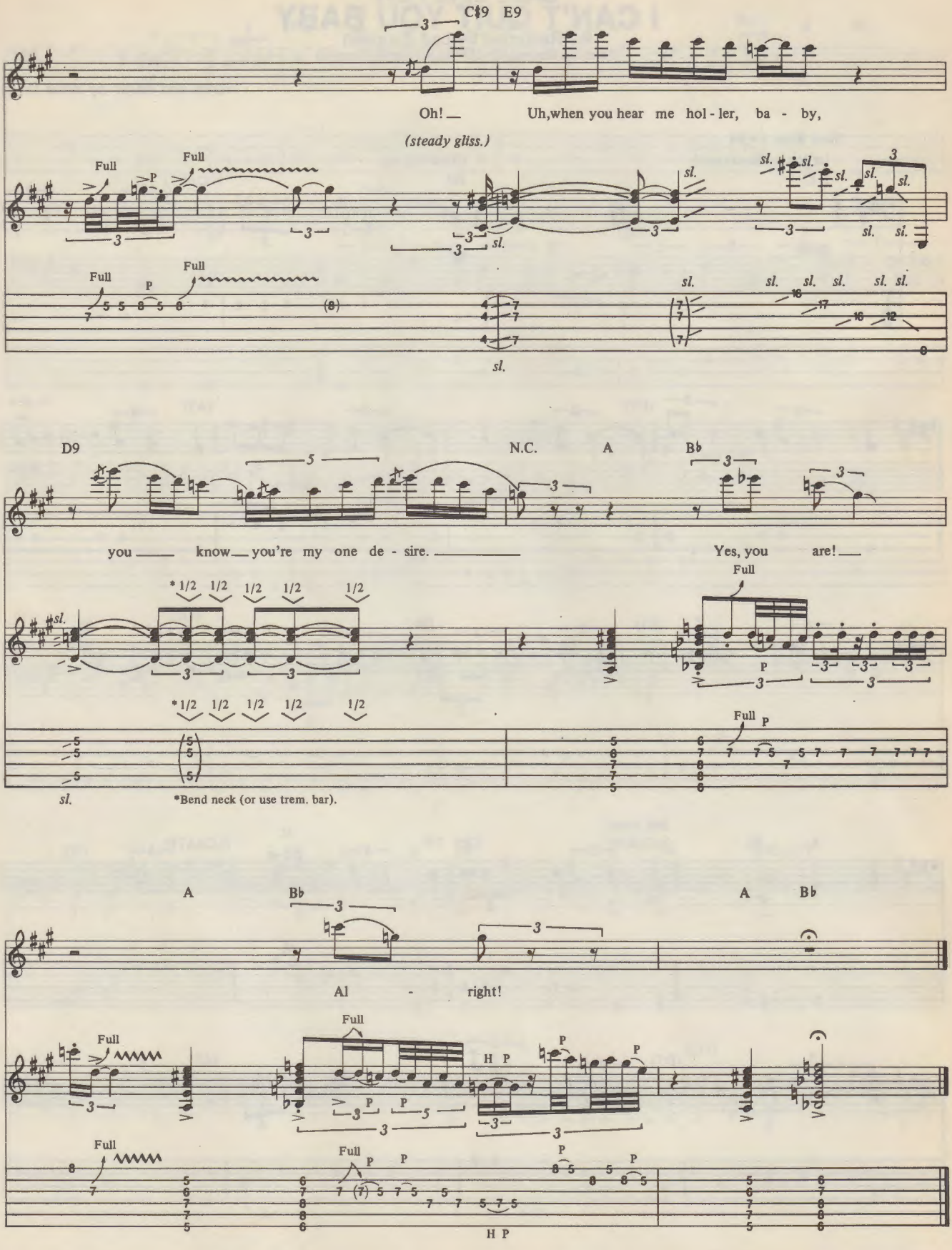

(E7)
D9
Said, you messed up my hap - py home,
made me mis - treat my on - ly
8va- - -
loco
don't pick
mf
A
B♭
A
B♭
N.C.
child.
Yes, you did, babe!
Oh.
2nd Verse
N.C.(A7)
C♯9
D9
Said, you know I love you, ba - by,
my love for you I could
(steady gliss.)
N.C.(A7)
nev - er hide.
Oh!


(D7)
You know I love you, ba - by,
my love for you_ I could nev-er_
(A7)
hide.
(E7)
Uh, when I feel you near me, lit - tle girl,
(D7)
I know you are my one de - sire.
N.C.
A
Bb
A
Bb
Whoa!
Oh, oh, yeah.
Full
P
sl.


Guitar solo
N.C.(A7)
(D7)
(A7)
(slight vib.)
(D7)
(A7)
(E7)
(D7)
N.C.
A
B♭
A
B♭


N.C.(A7)
(D7)
grad. release
(A7)
(E7)
(D7)
A.H.
A
Bb
N.C.(A)
(Bb)
A.H.
pitch: E
*T = thumb


3rd Verse
A
B♭
N.C.(A7)
C♯9
When you hear me moan-in' an' groan-in', ba - by,
Full
mf
D9
N.C.(A7)
you know it hurts me deep down_ in - side._
(D7)
Oh,___ when you hear me moan-in' an'groan-in', babe,_
(A7)
you_ know it hurts me deep down in - side.


C♯9 E9
Oh! — Uh,when you hear me hol - ler, ba - by,
(steady gliss.)
Full
P
sl.
D9
N.C.
A
B♭
you — know — you're my one de - sire. — Yes, you are! —
*1/2 1/2 1/2 1/2 1/2
*Bend neck (or use trem. bar).
A
B♭
Al - right!
H P

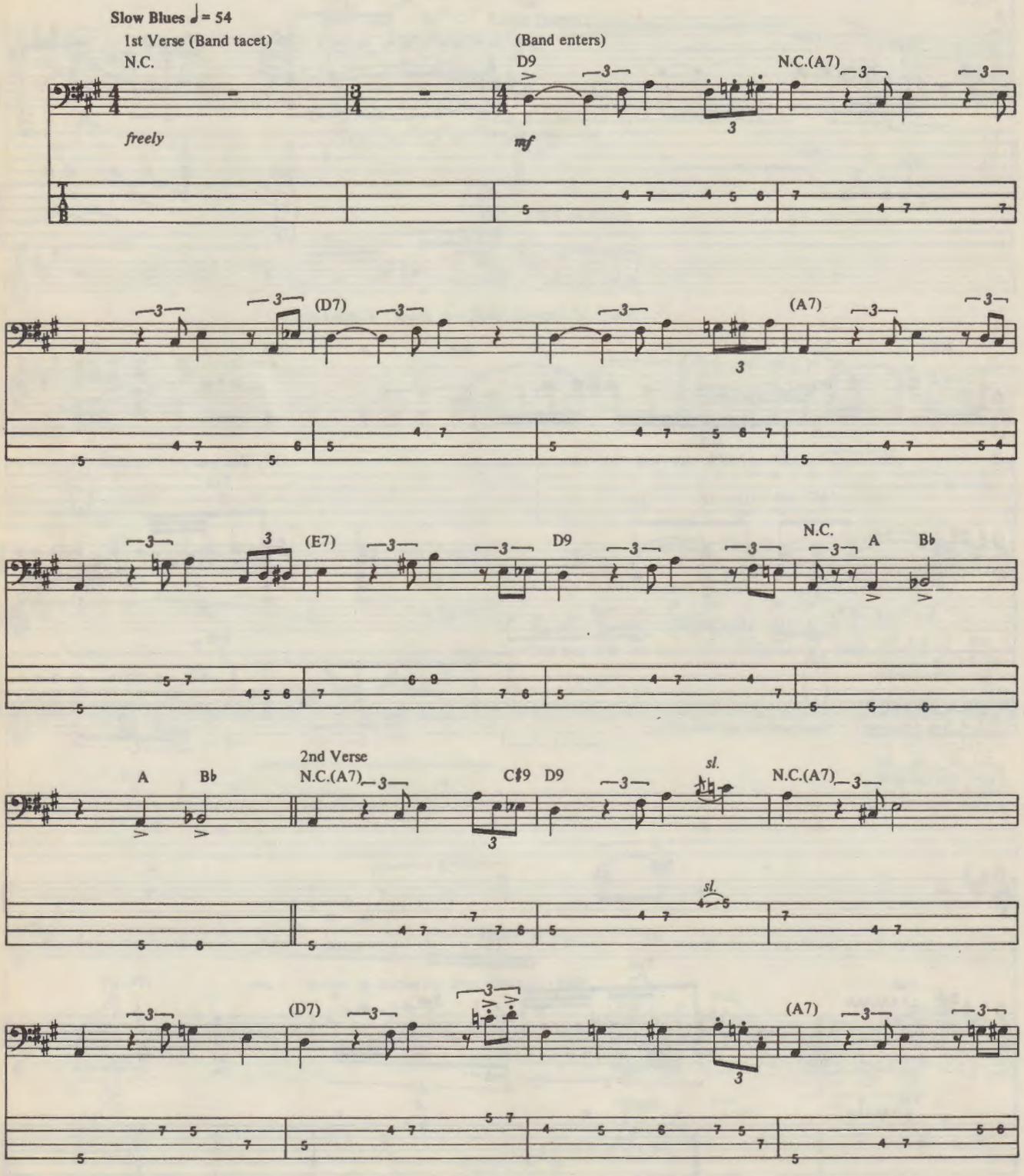
BASS LINE FOR

I CAN'T QUIT YOU BABY

As Recorded by Led Zeppelin

(From the album LED ZEPPELIN/Atlantic Records)

Words and Music by Willie Dixon



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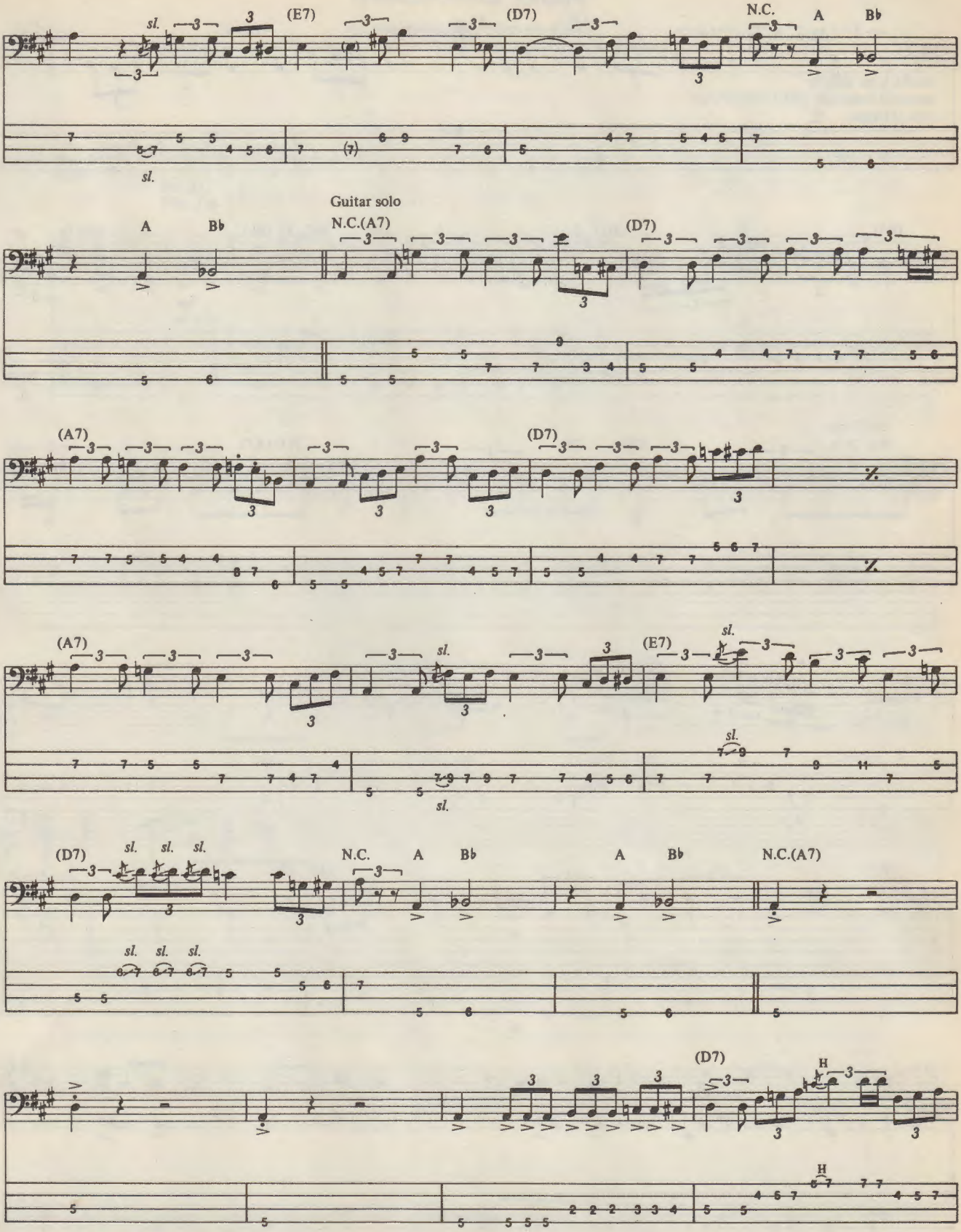
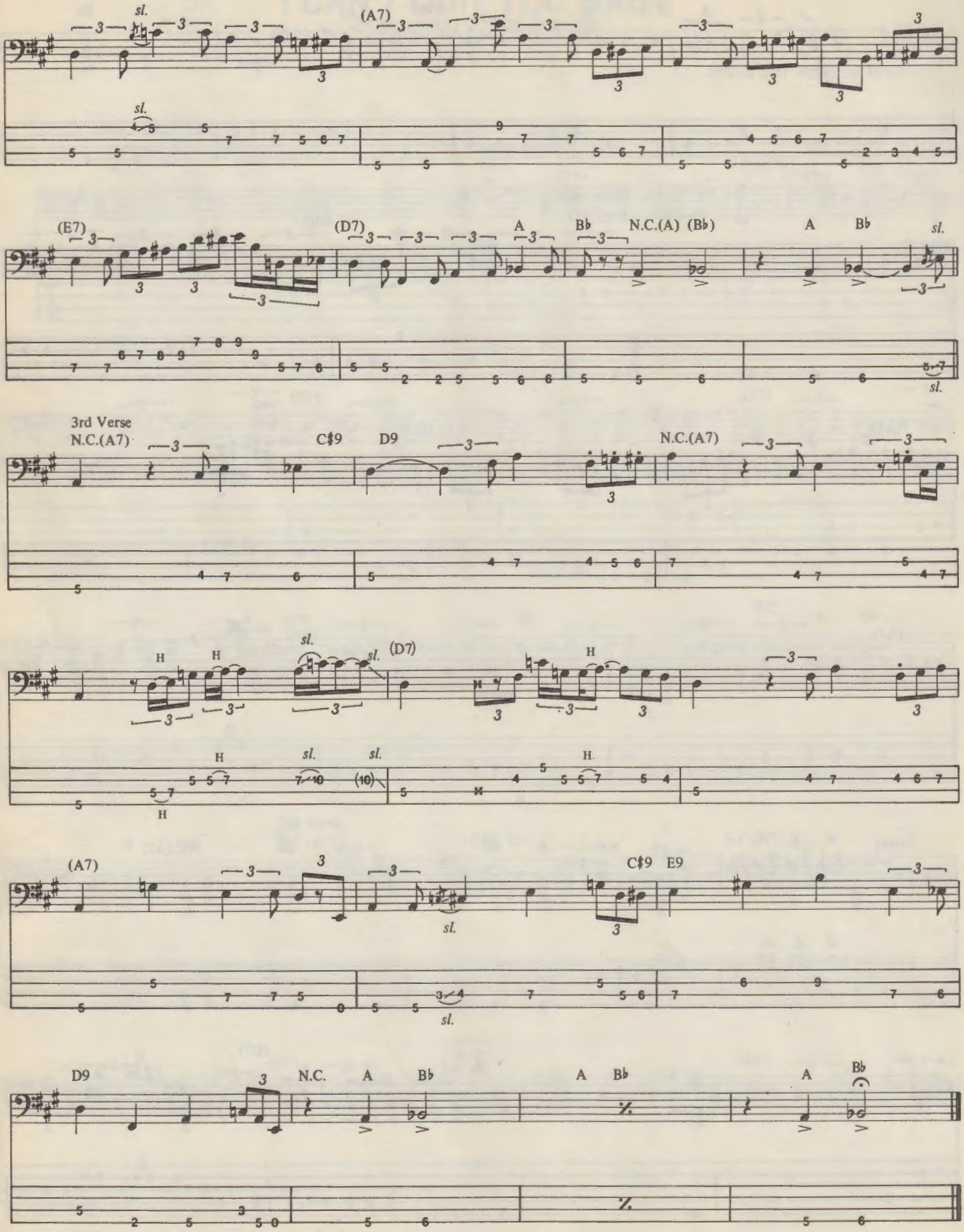

sl.
(E7)
(D7)
N.C.
A
B♭
Guitar solo
N.C.(A7)
(A7)
sl.
H

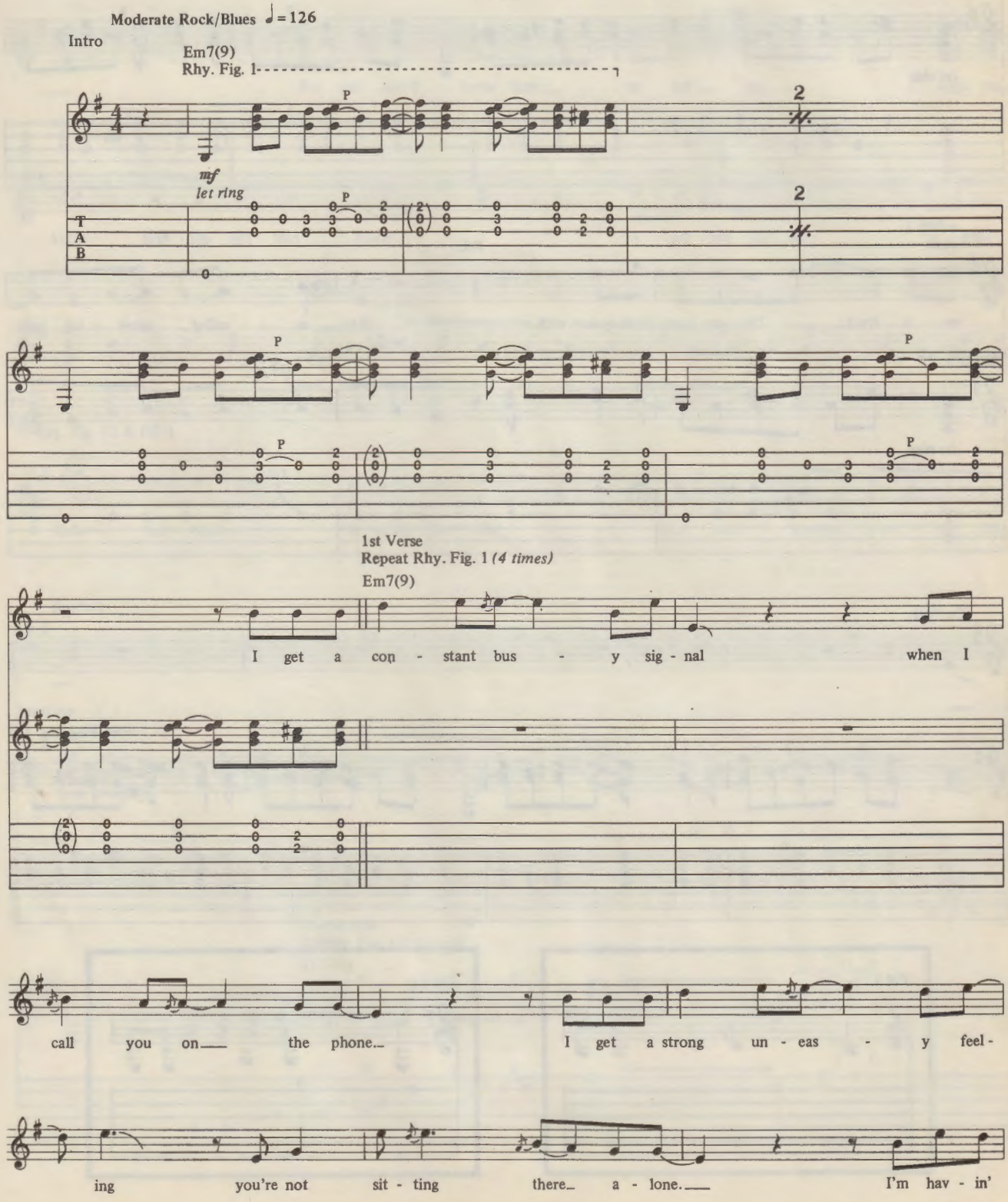

sl.
(A7)
(E7)
(D7)
A
B♭
N.C.(A)
(B♭)
3rd Verse
N.C.(A7)
C♯9
D9
H
(A7)
E9
N.C.

Tablature Explanation page 16

SMOKING GUN

As Recorded by Robert Cray
(From the album STRONG PERSUADER/Hightone Records)

Words and Music
by Robert Cray, Richard Cousins
and D. Amy



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w/Fill 1
Am

w/Fill 1A
Em7(9)

nas - ty, nas - ty vi - sions and ba - by you're in ev - 'ry one, yeah. And I'm

Rhy. Fig. 1A

let ring

w/Fill 1
Am

N.C.

so a - fraid I'm gon - na find you with that so - called smok - ing gun

Rhy. Fig. 1B

let ring

1/2

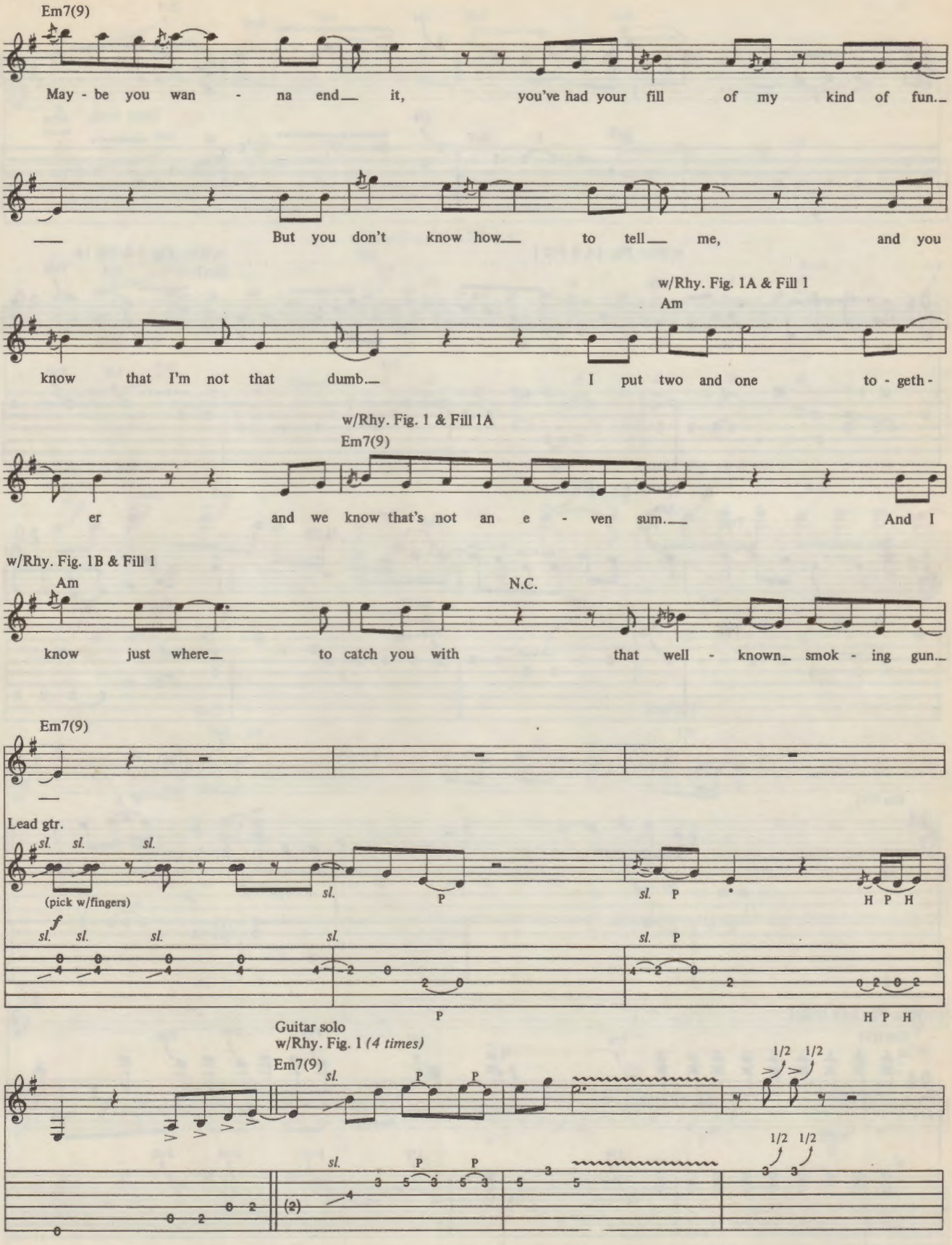
Em7(9)

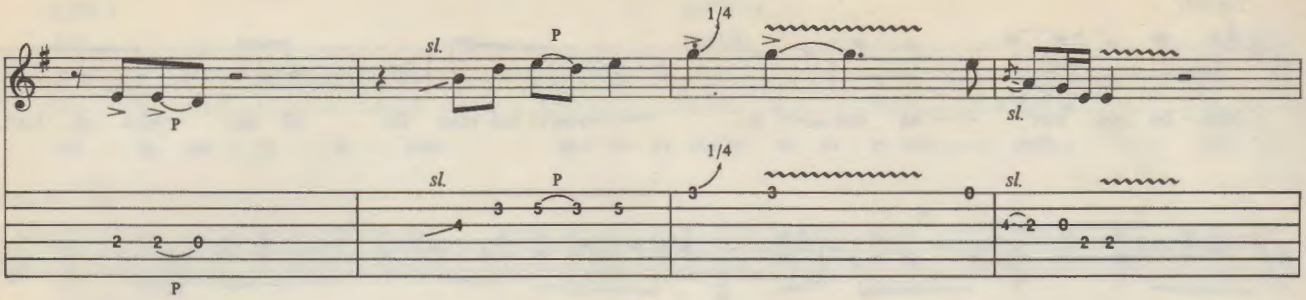
(end Rhy. Fig. 1B)

Fill 1

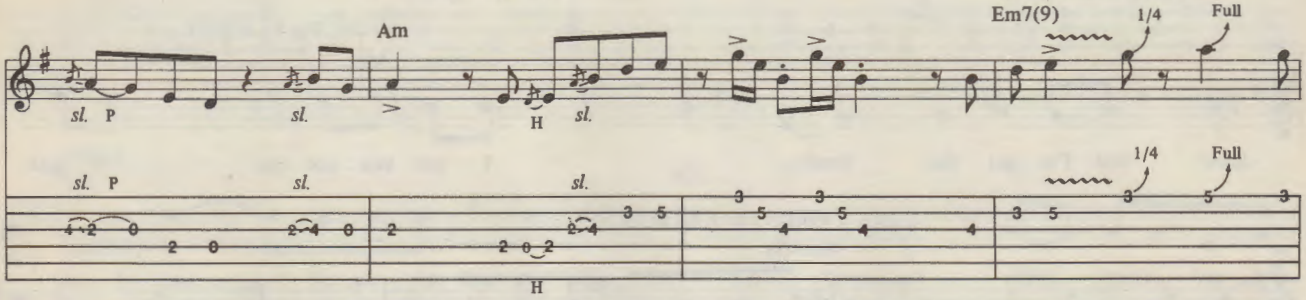
Fill 1A

2nd Verse
w/Rhy. Fig. 1 *(4 times)*



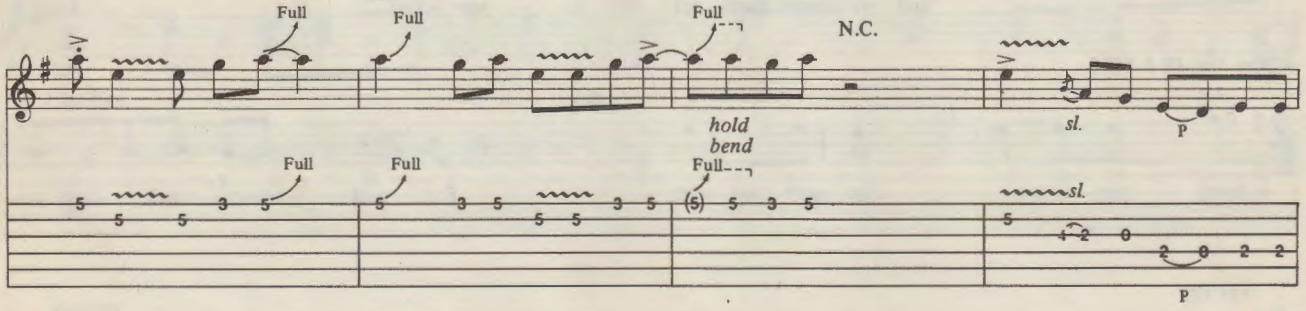


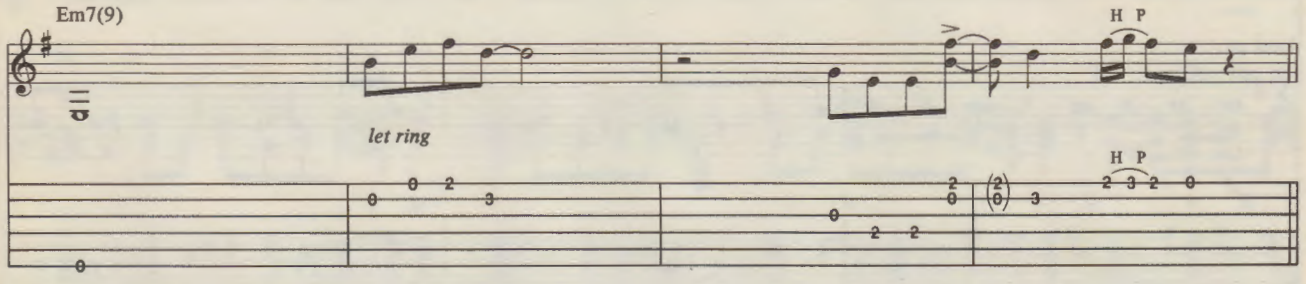
w/Rhy. Fig. 1A & Fill 1



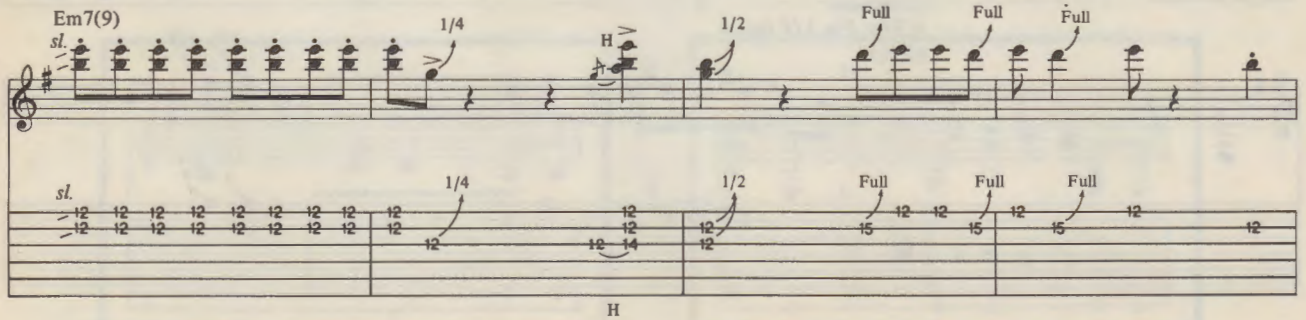
w/Rhy. Fig. 1 & Fill 1A

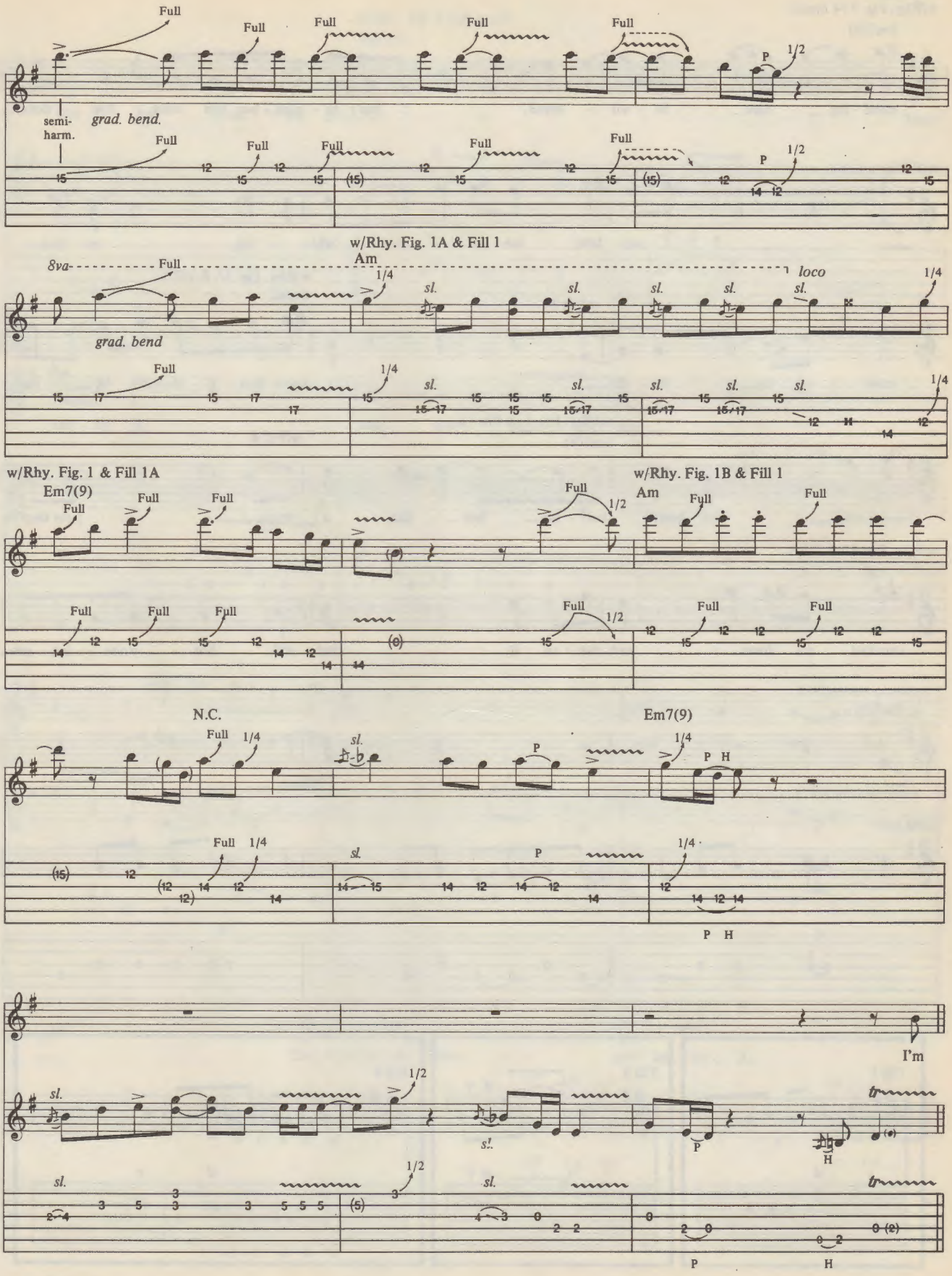
w/Rhy. Fig. 1B & Fill 1





w/Rhy. Fig. 1 *(4 times)*




Full
semi-harm.
grad. bend.
P
1/2
w/Rhy. Fig. 1A & Fill 1
Am
8va
loco
sl.
1/4
grad. bend
w/Rhy. Fig. 1 & Fill 1A
Em7(9)
w/Rhy. Fig. 1B & Fill 1
Am
1/2
N.C.
Em7(9)
P H
I'm
tr

3rd Verse
w/Rhy. Fig. 1 *(4 times)*

Em7(9)

stand - ing here be - wil - dered, I can't re - mem - ber just what I've done.

w/Fill 2

I can hear the si - rens whin - ing, my eyes

w/Fill 3

w/Rhy. Fig. 1A & Fill 1

Asus2

blind - ed by the sun. I know that I should be run -

w/Rhy. Fig. 1 & Fill 1A

Em7(9)

w/Fill 4

ning, my heart's beat - ing just like a drum. Now they've

w/Rhy. Fig. 1B & Fill 1

Am

N.C.

knocked me down and tak - en it, that still - hot smok - ing gun.

Em7(9)

Yeah, yeah!

Lead gtr.

sl. H P sl. sl. H P sl.

Fill 2

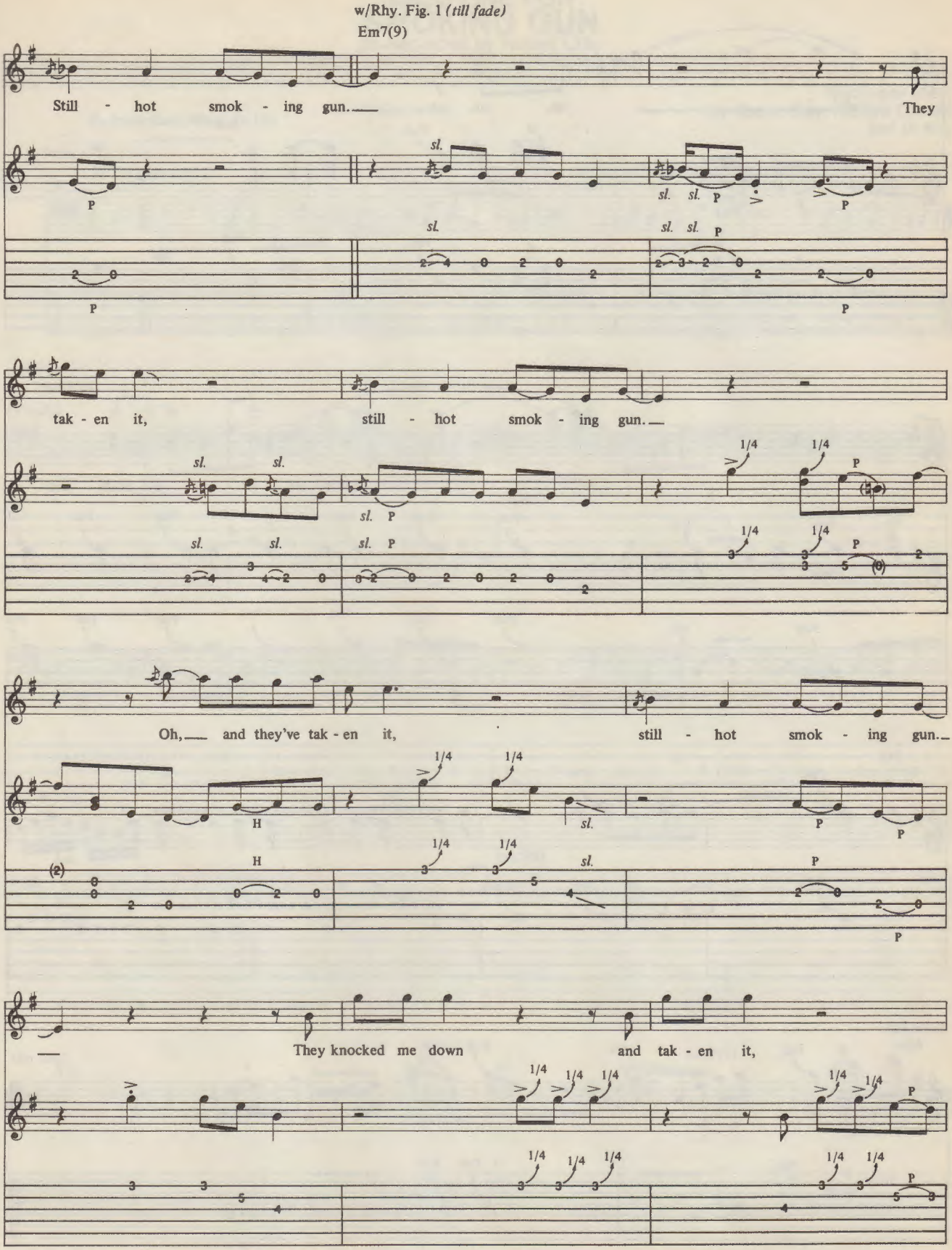
sl. P sl. P

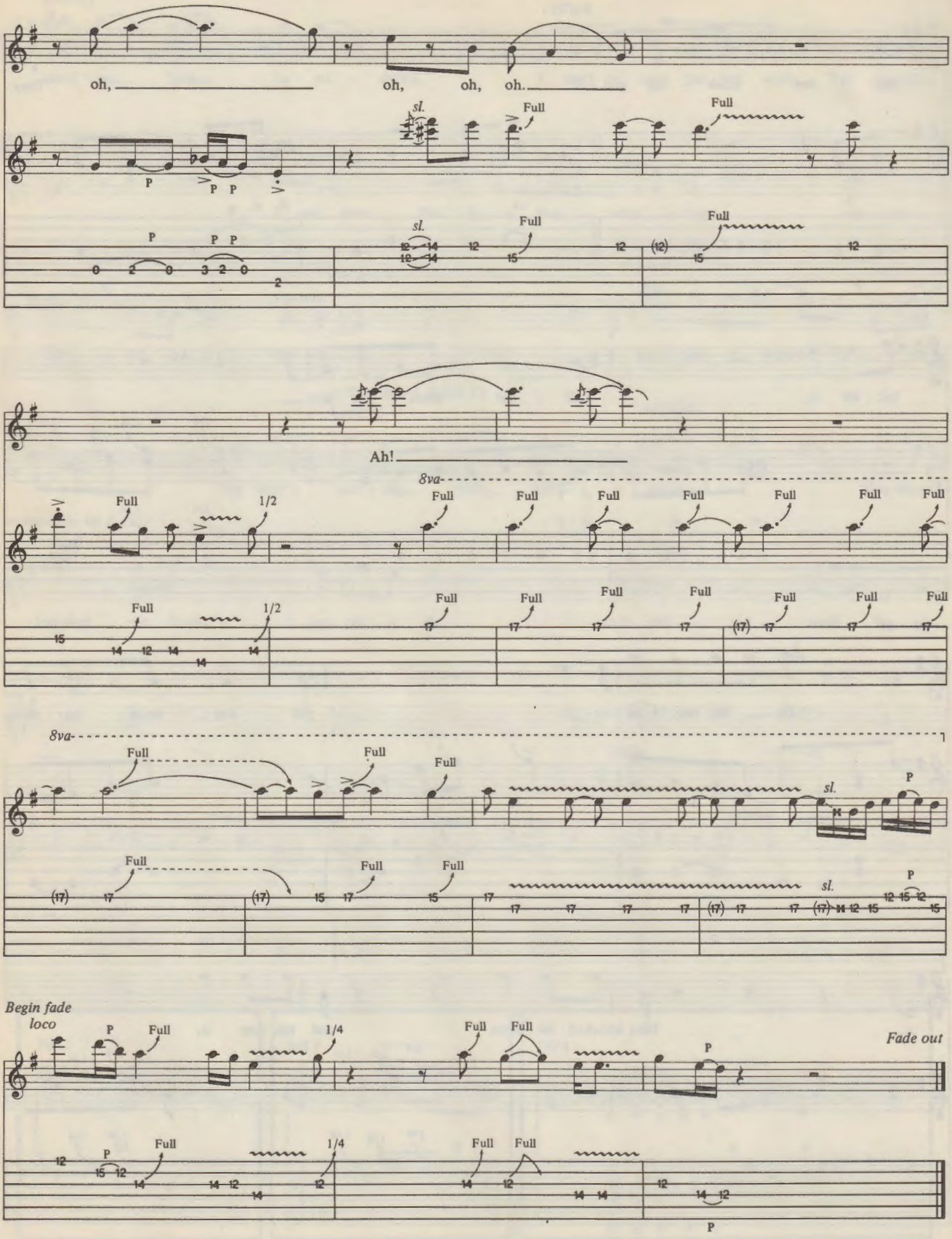
Fill 3

sl. P sl. P

Fill 4

H H H H H sl. P sl. P H H H H H


w/Rhy. Fig. 1 (till fade)
Em7(9)
Still - hot smok - ing gun.
They
tak - en it,
still - hot smok - ing gun.
Oh, and they've tak - en it,
still - hot smok - ing gun.
They knocked me down
and tak - en it,


oh,
oh, oh, oh.
sl.
Full
P
P P
Ah!
8va
1/2
Begin fade
loco
Fade out

BASS LINE FOR

SMOKING GUN

As Recorded by Robert Cray

(From the album STRONG PERSUADER/Hightone Records)

Words and Music
by Robert Cray, Richard Cousins
and D. Amy

Moderate Rock/Blues ♩= 126

Intro

Em7(9)

mf

1st Verse

Em7(9)

(Vocal)

...con - stant bus - y sig - nal *(etc.)*

Am

Em7(9)

Am

N.C.

sl.

Em7(9)

sl.

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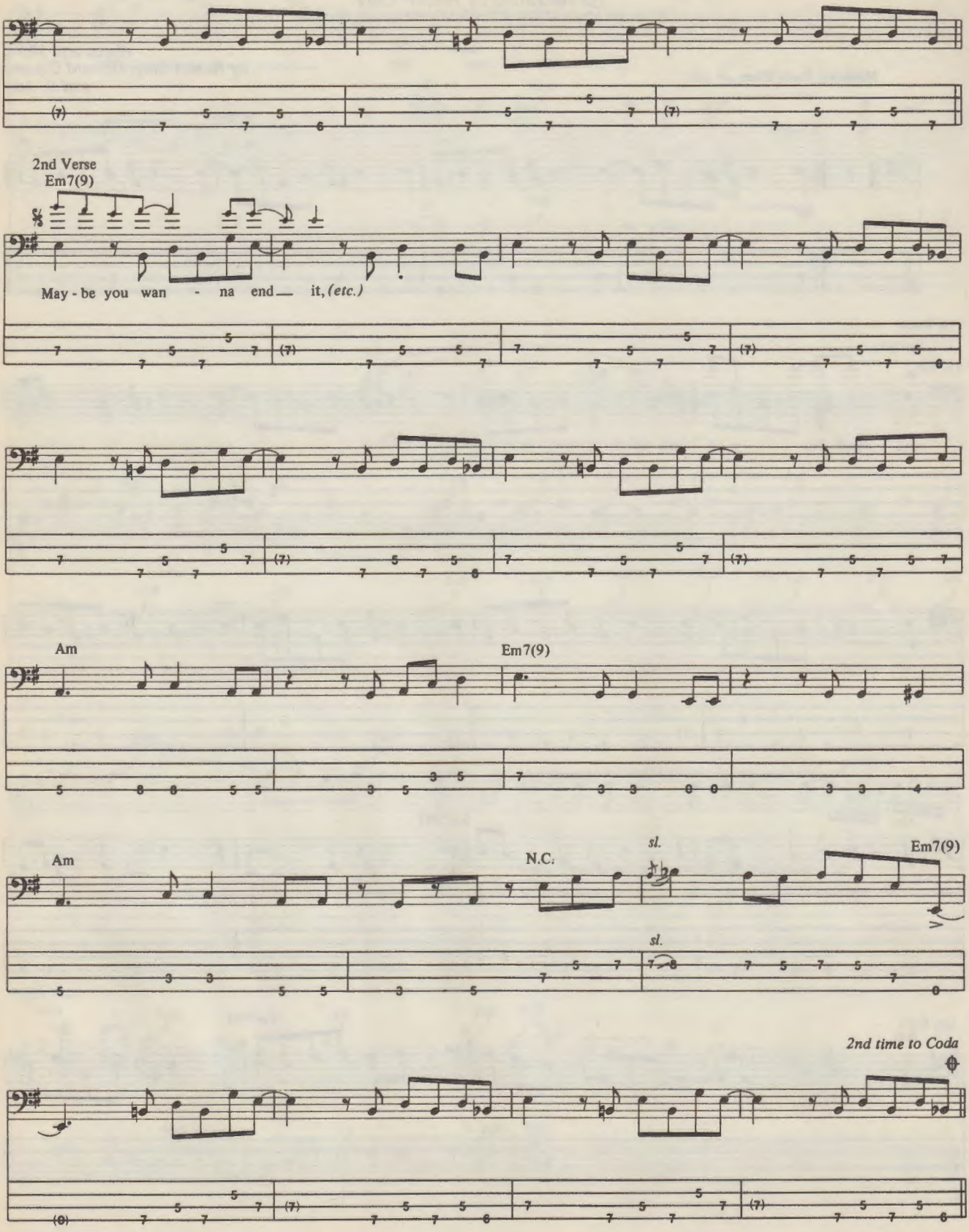
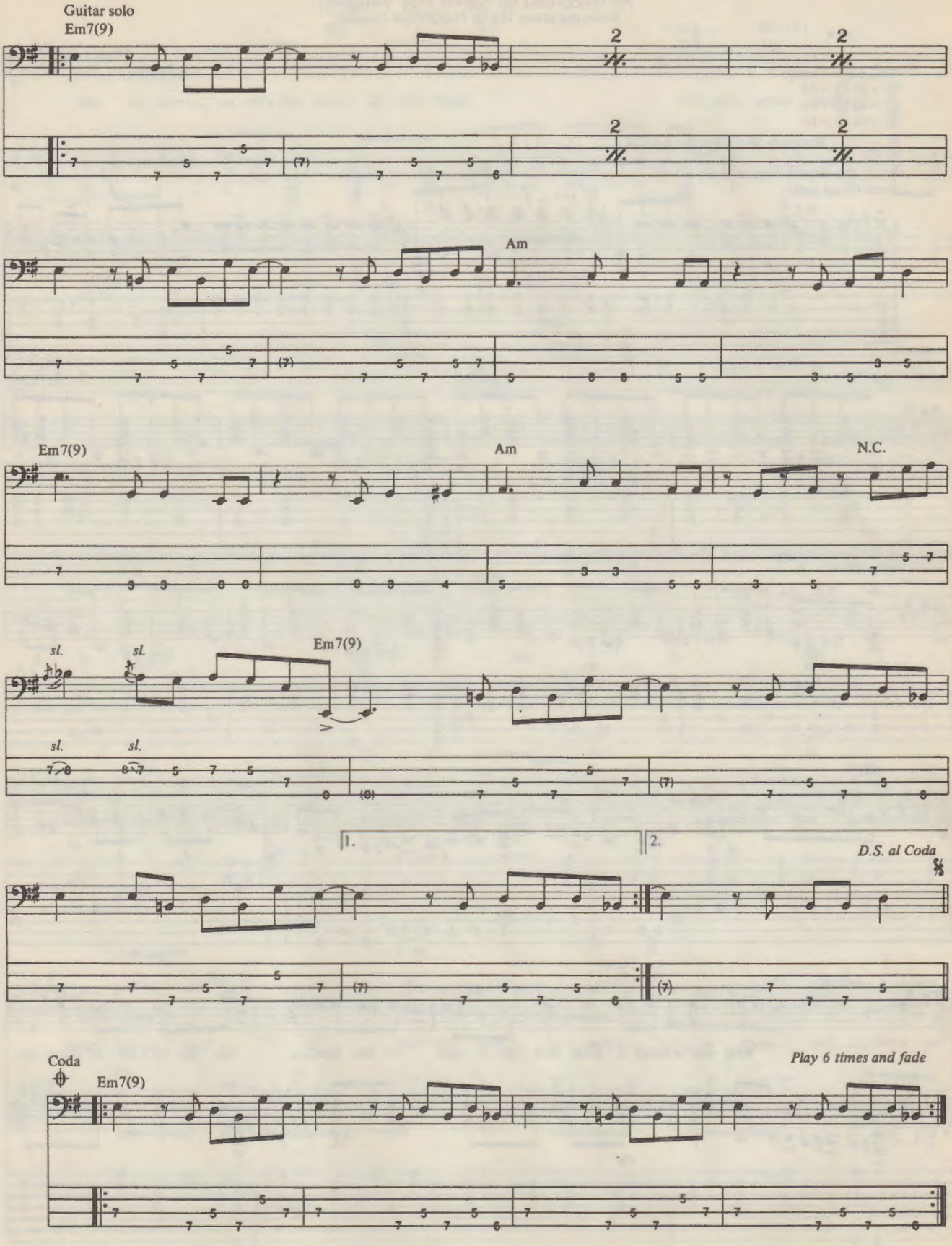

2nd Verse
Em7(9)
May - be you wan - na end it, (etc.)
Am
Em7(9)
Am
N.C.
sl.
sl.
Em7(9)
2nd time to Coda


Guitar solo
Em7(9)
2
2
2
2
Am
Em7(9)
Am
N.C.
sl.
sl.
sl.
sl.
Em7(9)
1.
2.
D.S. al Coda
Coda
Em7(9)
Play 6 times and fade

Tablature Explanation page 16

PRIDE AND JOY

As Recorded by Stevie Ray Vaughan
(From the album TEXAS FLOOD/Epic Records)

Words and Music
by Stevie Ray Vaughan

Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderate Blues Shuffle ♩ = 126

Triplet Feel

Intro (Band tacet)

(Band enters)

N.C.(E) A6/E E N.C.(E) A6/E N.C.

*Partially mute open stgs.

A5 N.C. (A) A6/E E N.C.(E)

(B) (A) (E)

**Upstrokes.

1st. Verse
(B) N.C.(E) E N.C.

Well, you've heard a - bout love giv - in' sight to the blind,— my ba - by's lov - in' 'cause the

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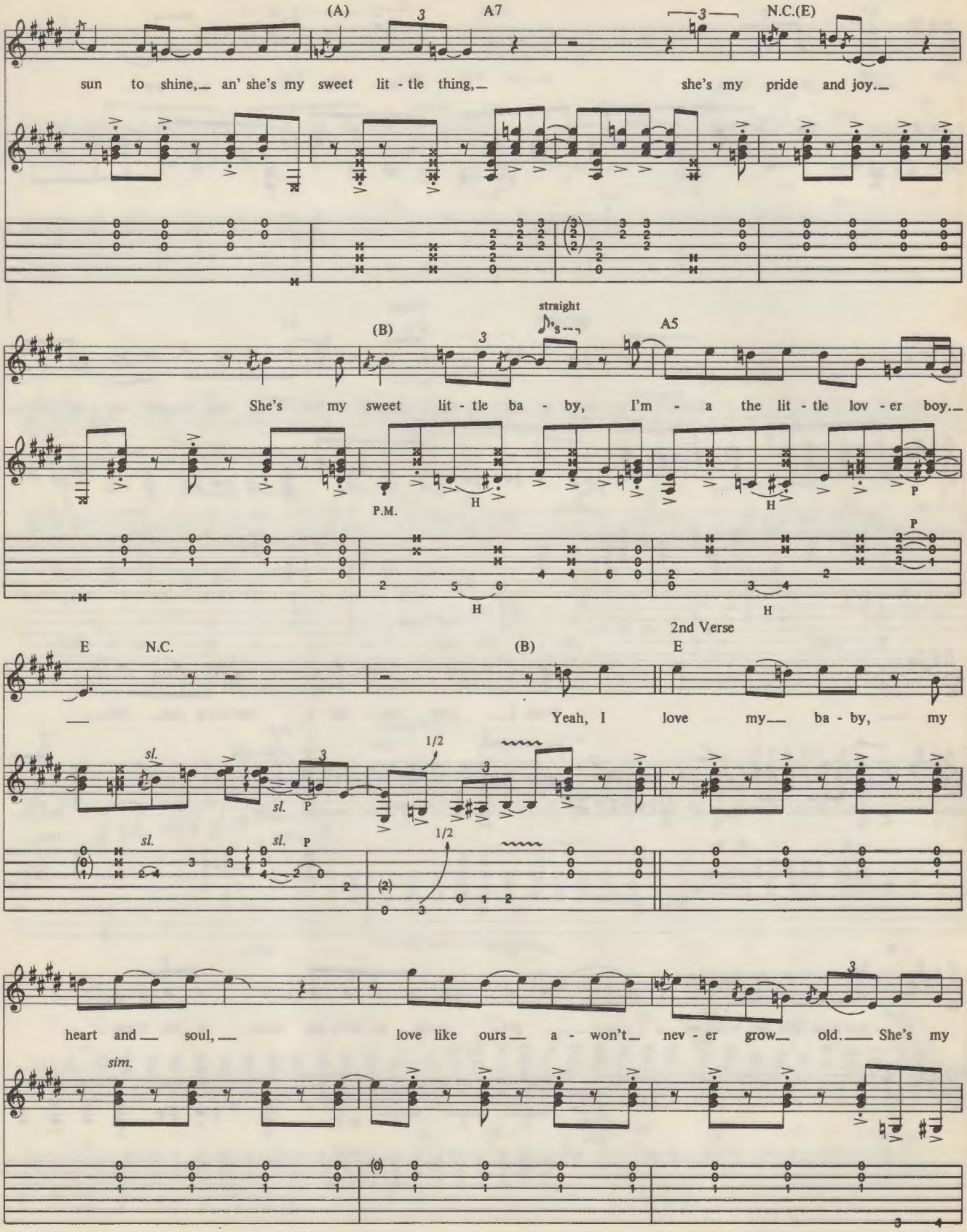
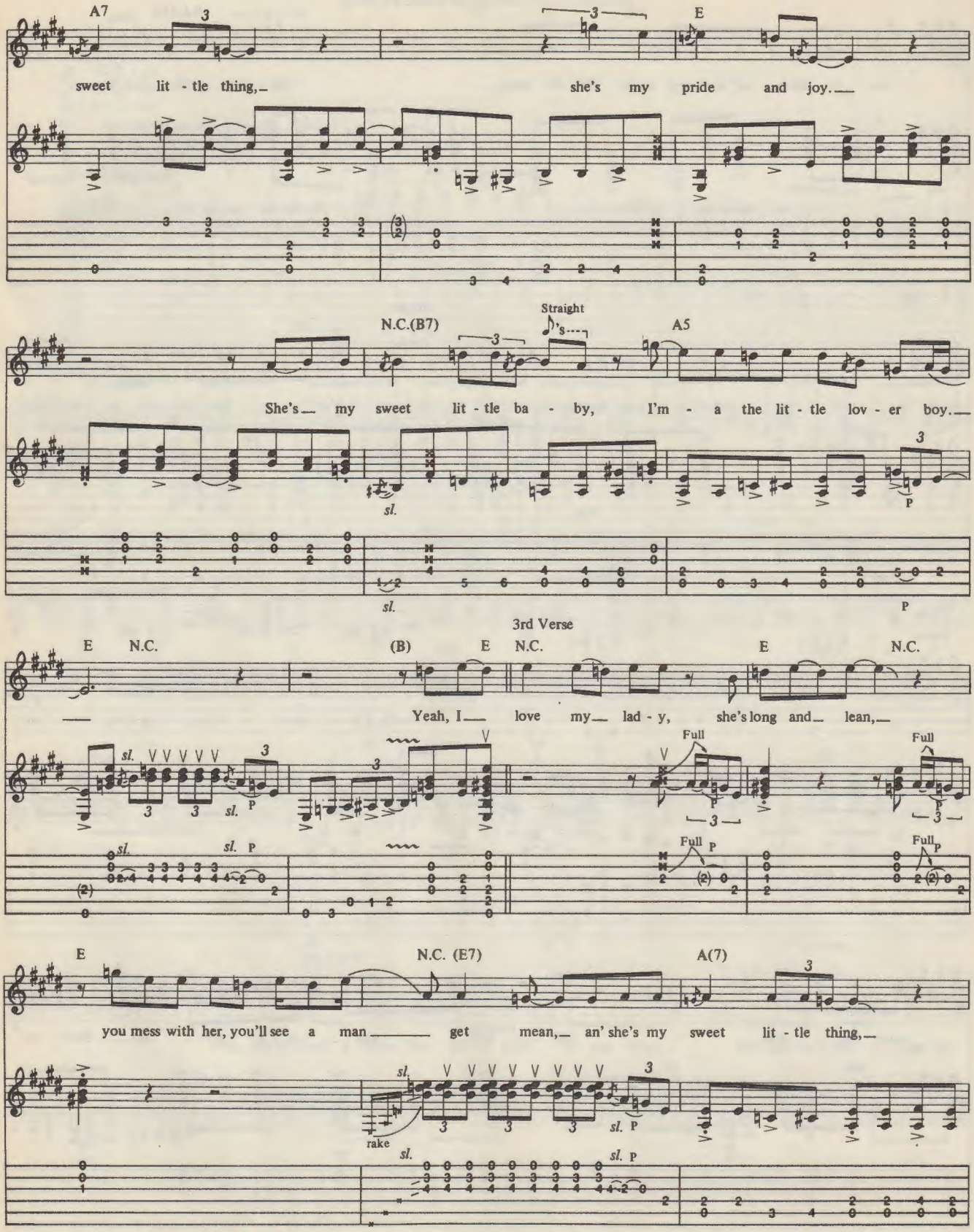
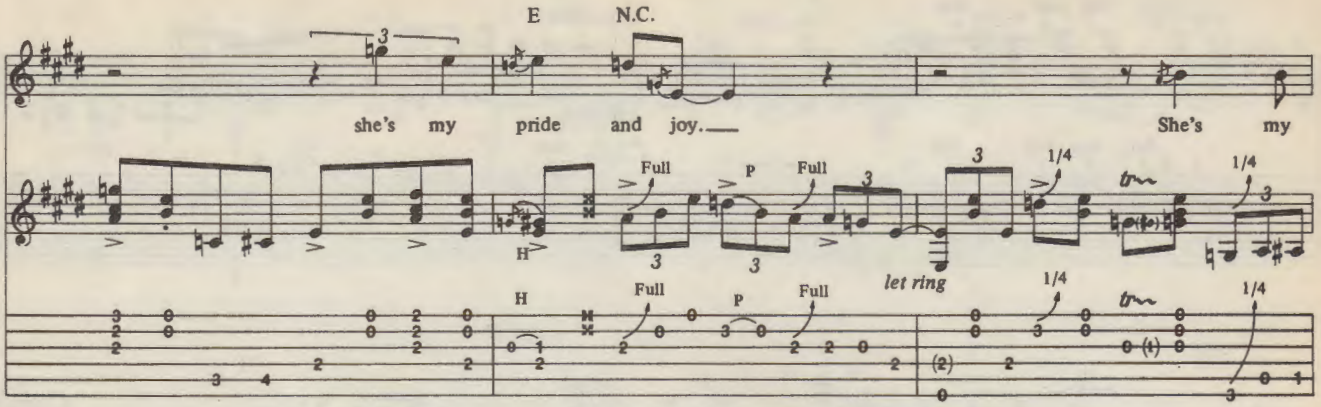
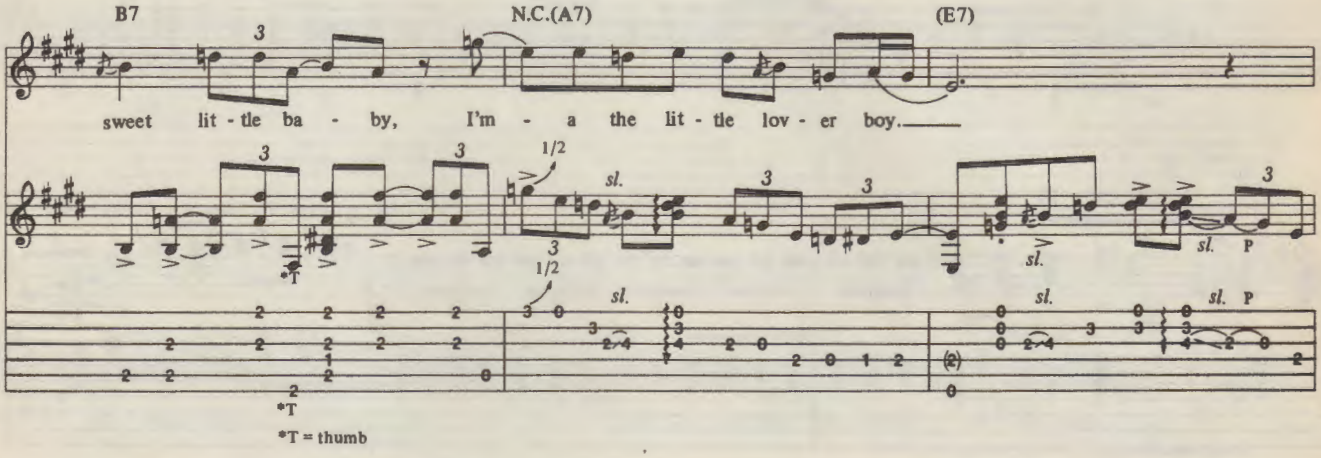
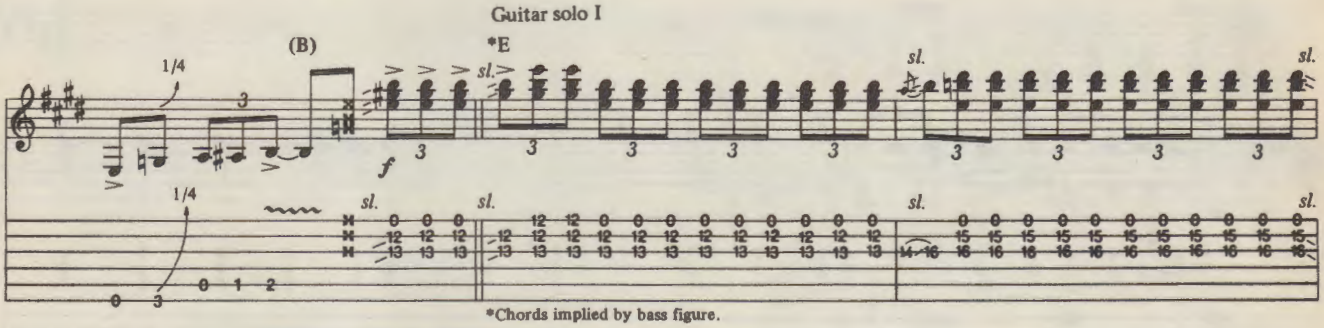
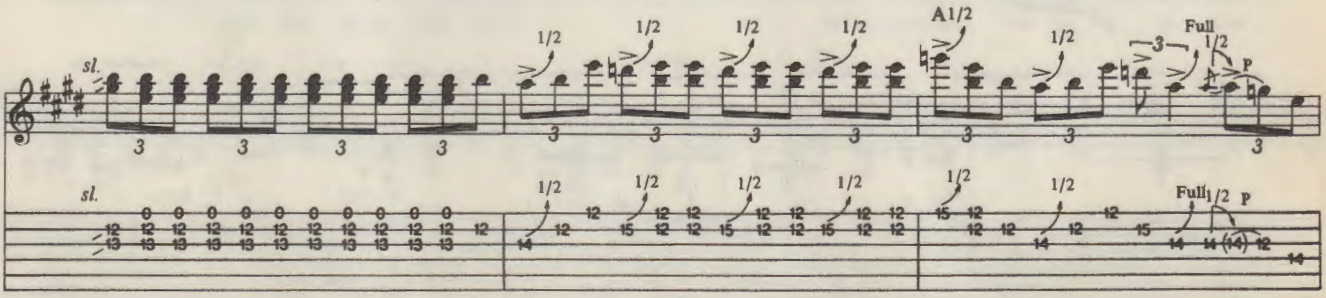

(A)
A7
N.C.(E)
sun to shine, an' she's my sweet lit - tle thing, she's my pride and joy.
(B)
straight
A5
She's my sweet lit - tle ba - by, I'm - a the lit - tle lov - er boy.
P.M.
H
2nd Verse
E
N.C.
(B)
E
Yeah, I love my ba - by, my
sl.
1/2
heart and soul, love like ours a - won't nev - er grow old. She's my
sim.

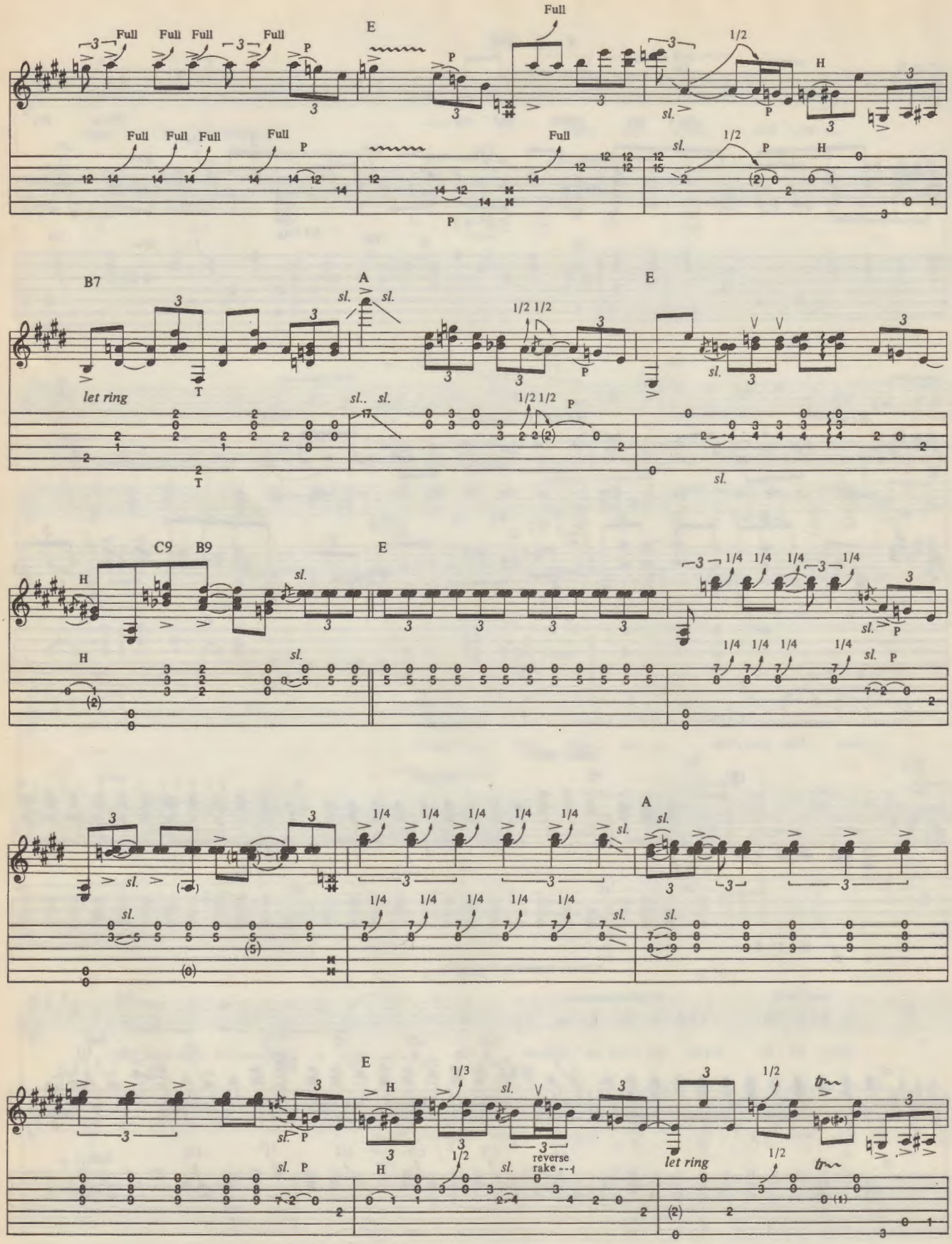

A7
E
sweet lit - tle thing, she's my pride and joy.
N.C.(B7)
Straight
A5
She's my sweet lit - tle ba - by, I'm - a the lit - tle lov - er boy.
sl.
P
3rd Verse
E N.C. (B) E N.C. E N.C.
Yeah, I love my lad - y, she's long and lean,
Full
E N.C. (E7) A(7)
you mess with her, you'll see a man get mean, an' she's my sweet lit - tle thing,
rake

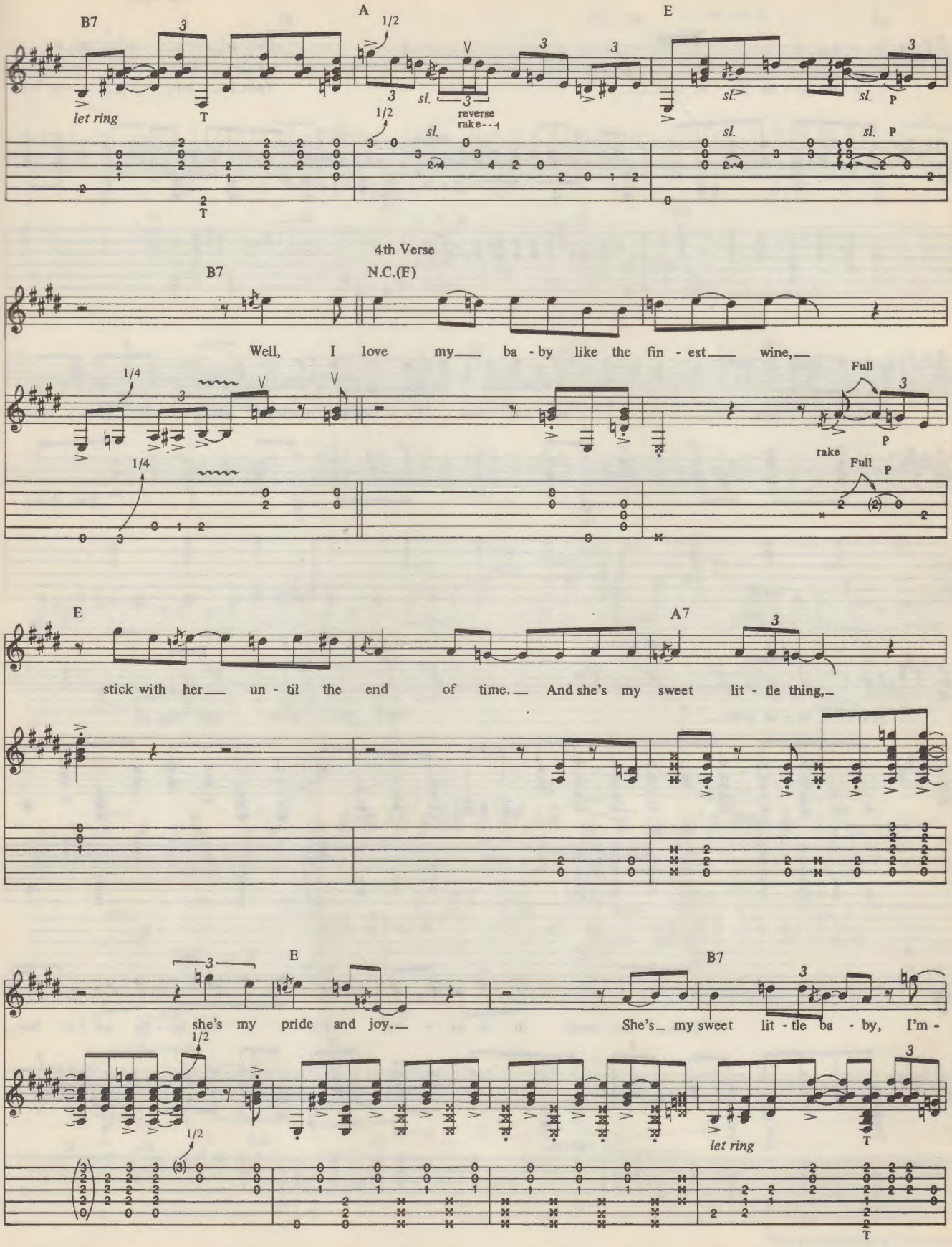

E
N.C.
she's my pride and joy.
She's my
Full
P
Full
let ring
1/4
trm

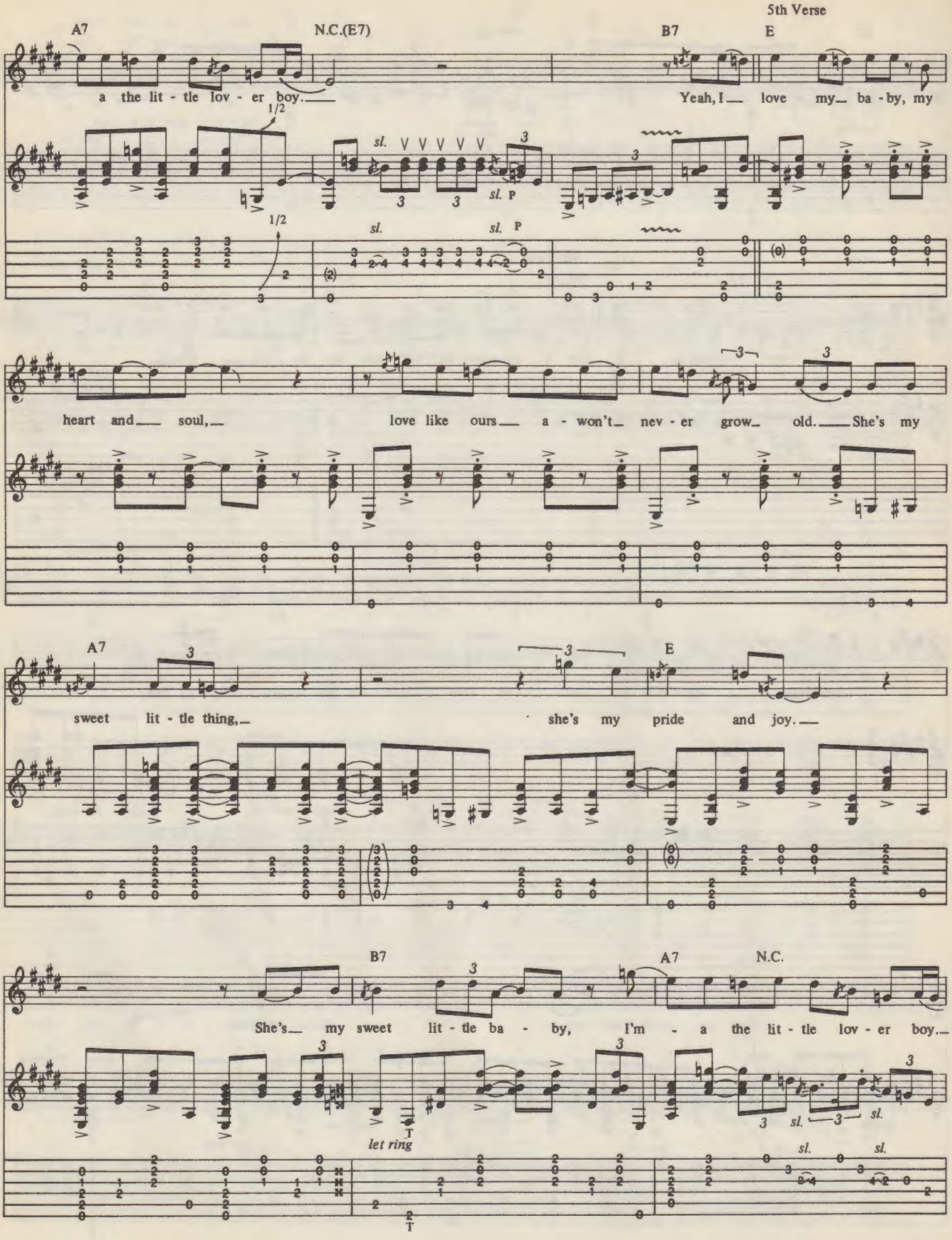

B7
N.C.(A7)
(E7)
sweet lit - tle ba - by, I'm - a the lit - tle lov - er boy.
1/2
sl.
*T
*T = thumb

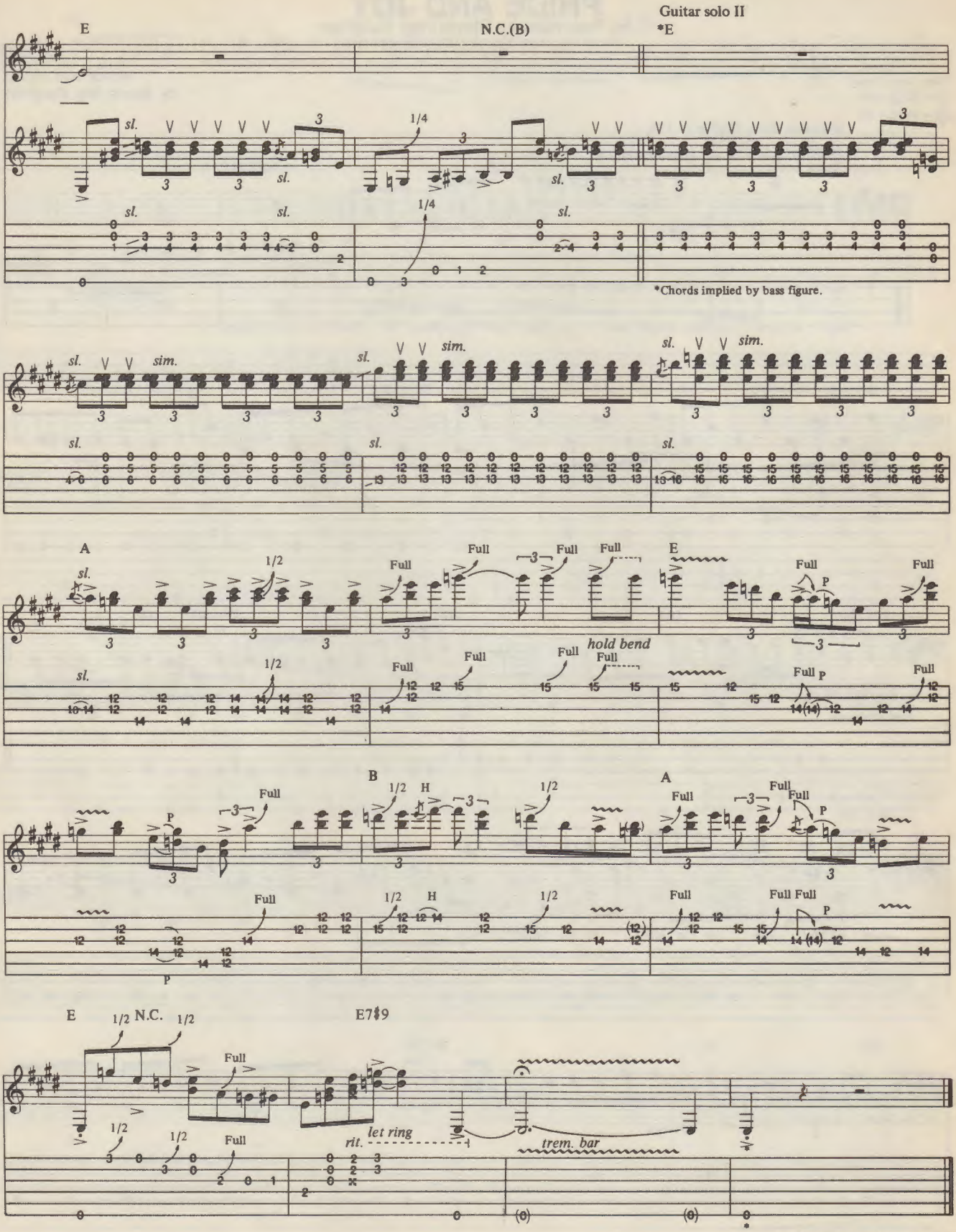

Guitar solo I
(B)
*E
1/4
sl.
f
*Chords implied by bass figure.


1/2
A1/2
Full
P
sl.


E
Full
Full Full Full
Full
P
1/2
H
sl.
B7
A
let ring
1/2 1/2
C9 B9
1/4
reverse rake
let ring
trill


B7
A
E
let ring
T
1/2
sl.
reverse rake
P
4th Verse
N.C.(E)
Well, I love my ba - by like the fin - est wine,
1/4
Full
rake
stick with her un - til the end of time. And she's my sweet lit - tle thing,
A7
she's my pride and joy.
She's my sweet lit - tle ba - by, I'm -
let ring


5th Verse
A7
N.C.(E7)
B7
E
a the lit - tle lov - er boy.
Yeah, I love my ba - by, my
1/2
sl.
sl. P
heart and soul,
love like ours a - won't nev - er grow old. She's my
A7
E
sweet lit - tle thing,
she's my pride and joy.
B7
A7
N.C.
She's my sweet lit - tle ba - by, I'm - a the lit - tle lov - er boy.
let ring
T


Guitar solo II
E
N.C.(B)
*E
sl.
1/4
*Chords implied by bass figure.
sim.
A
1/2
Full
hold bend
P
B
H
E7♯9
N.C.
let ring
rit.
trem. bar
*Pick stg. by pulling up from under it and snapping it against fretboard.

BASS LINE FOR

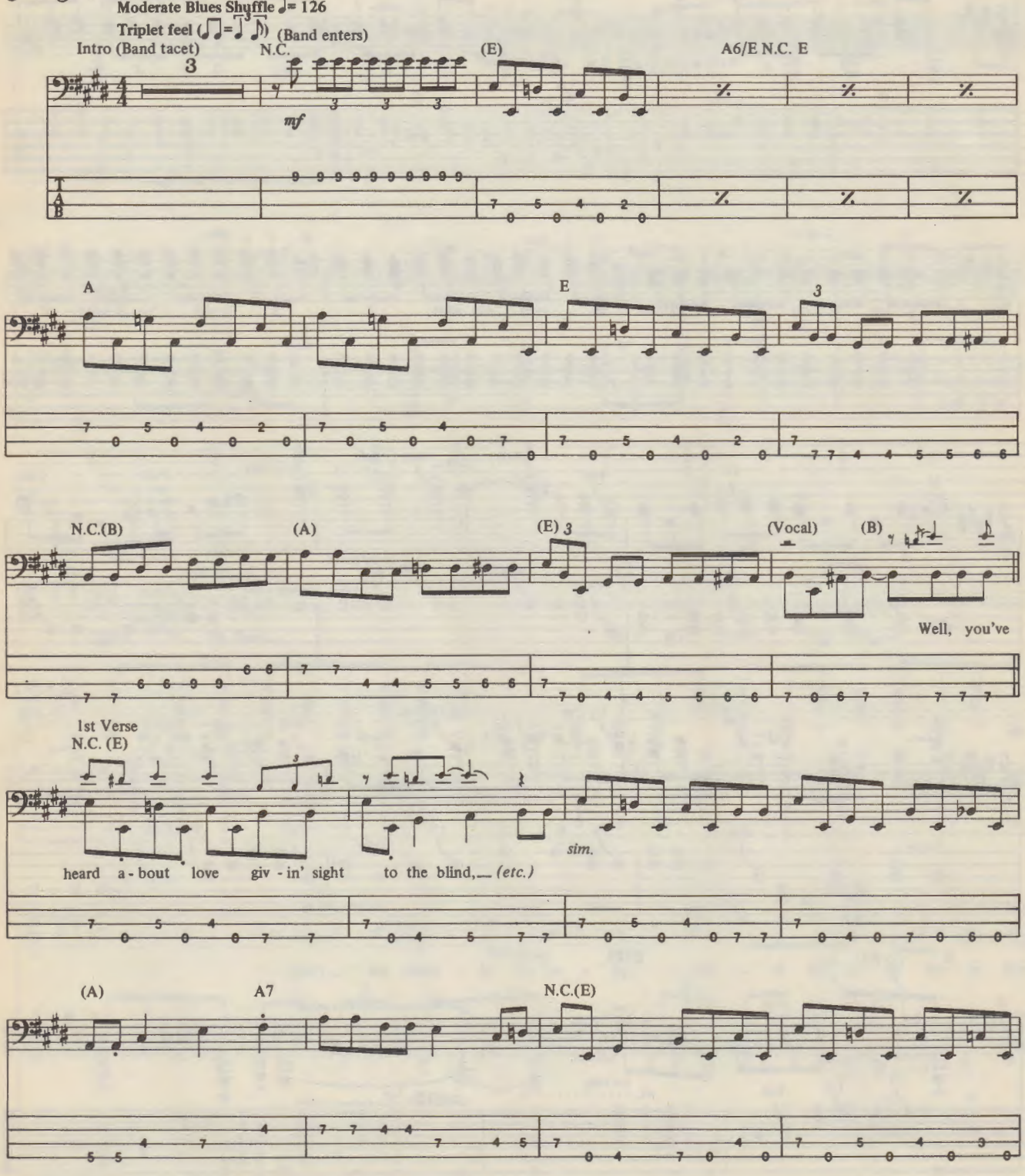
PRIDE AND JOY

As Recorded by Stevie Ray Vaughan

(From the album TEXAS FLOOD/Epic Records)

Tune down ½ step:
④ = E♭ ② = D♭
③ = A♭ ① = G♭

Words and Music
by Stevie Ray Vaughan



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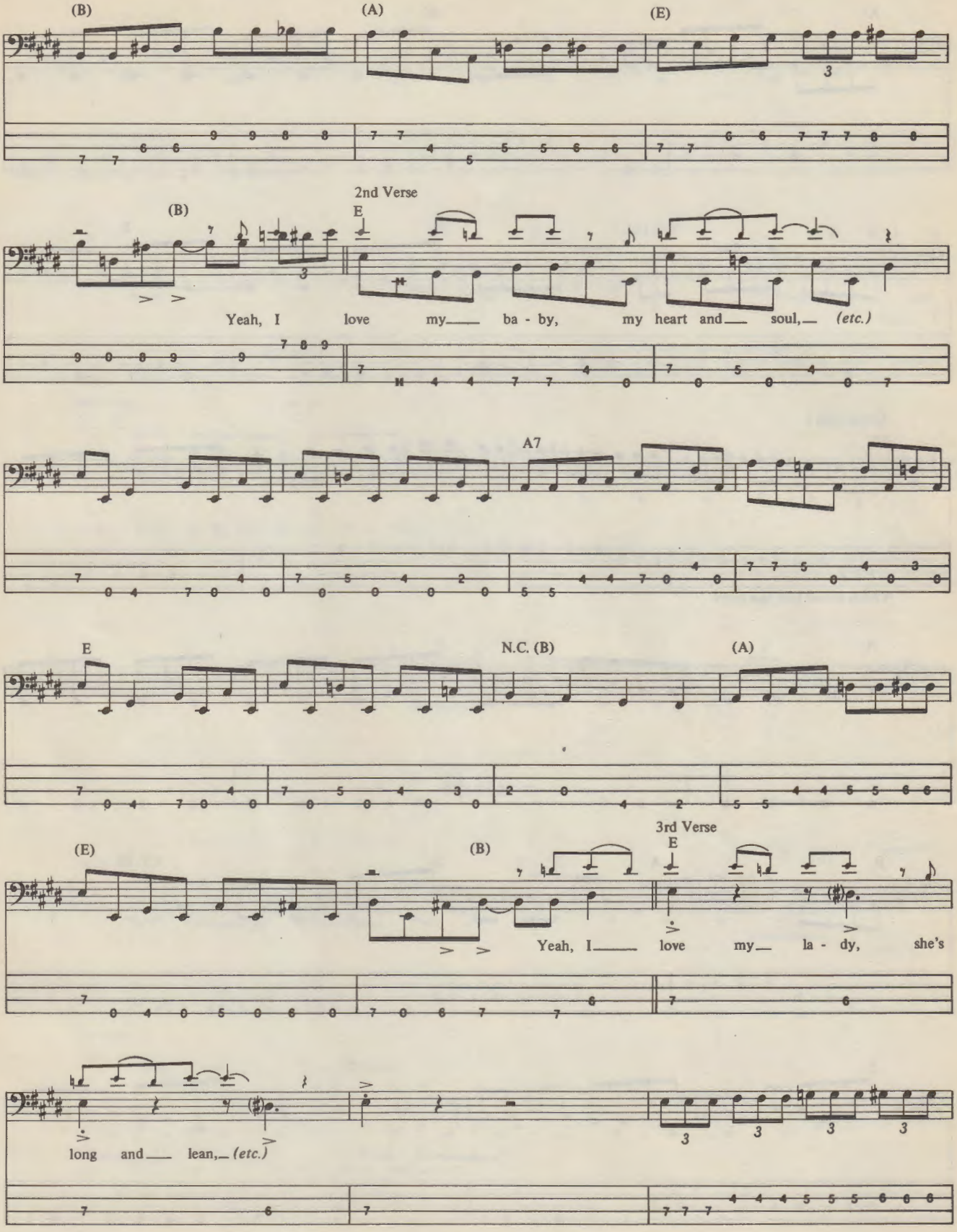
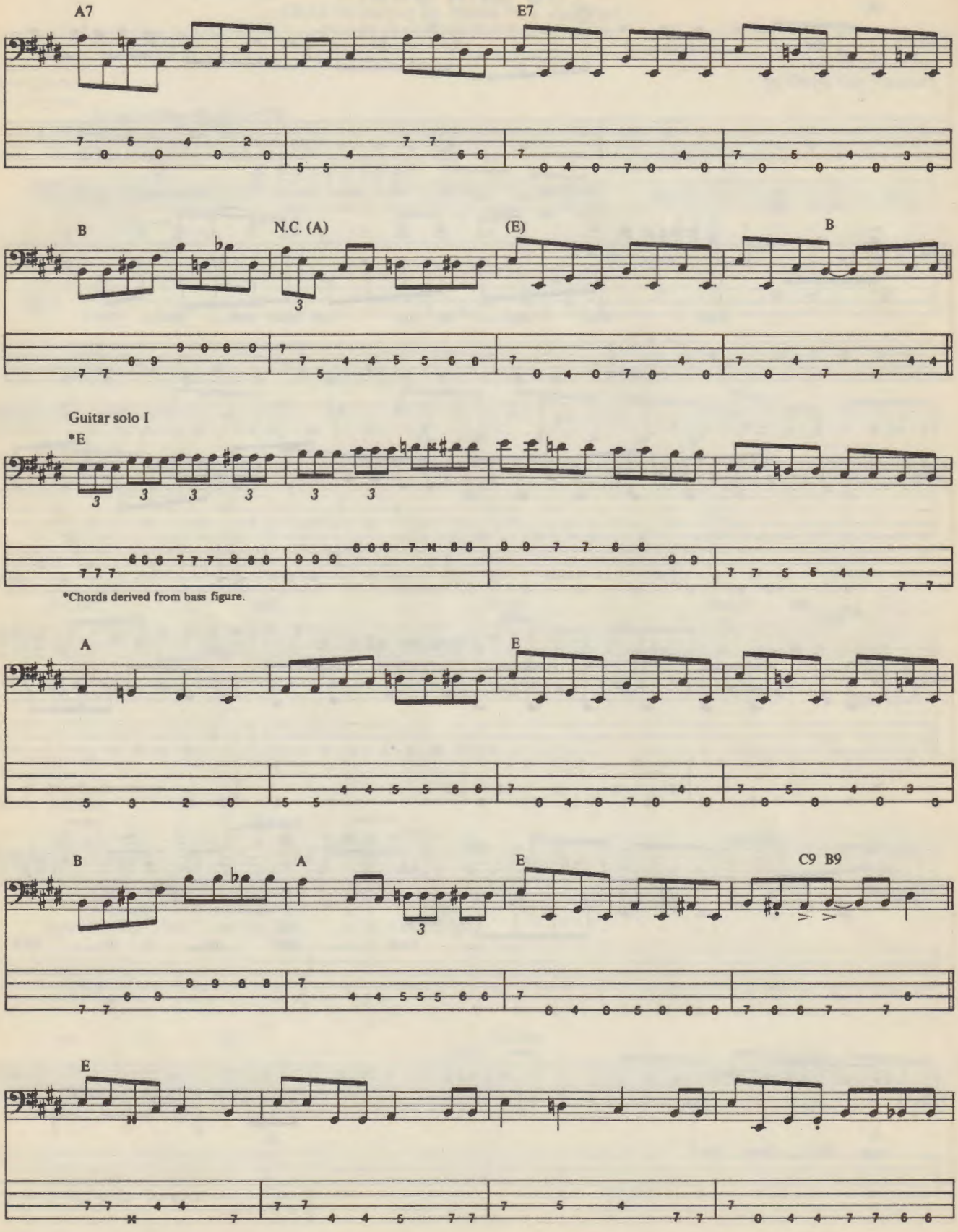
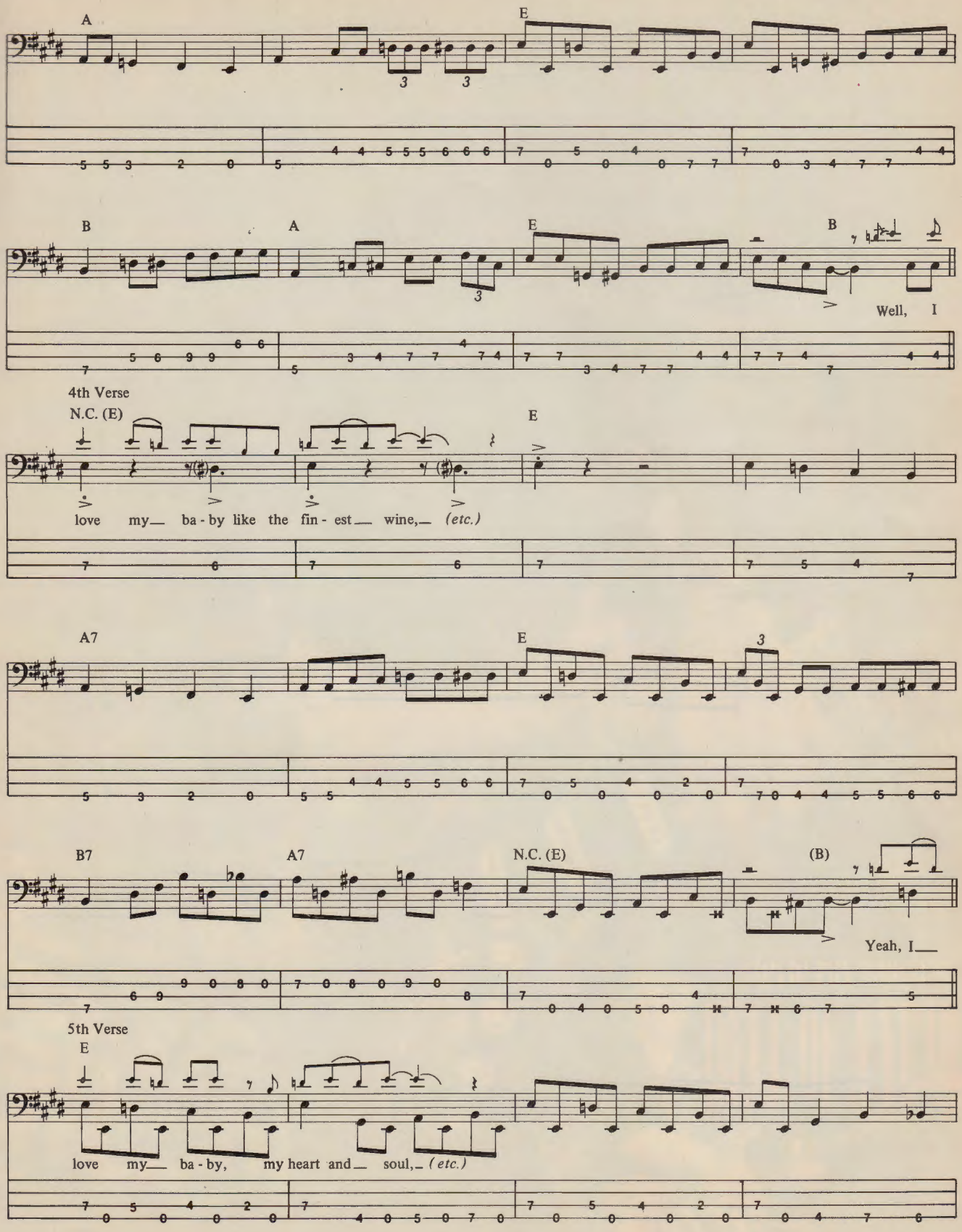
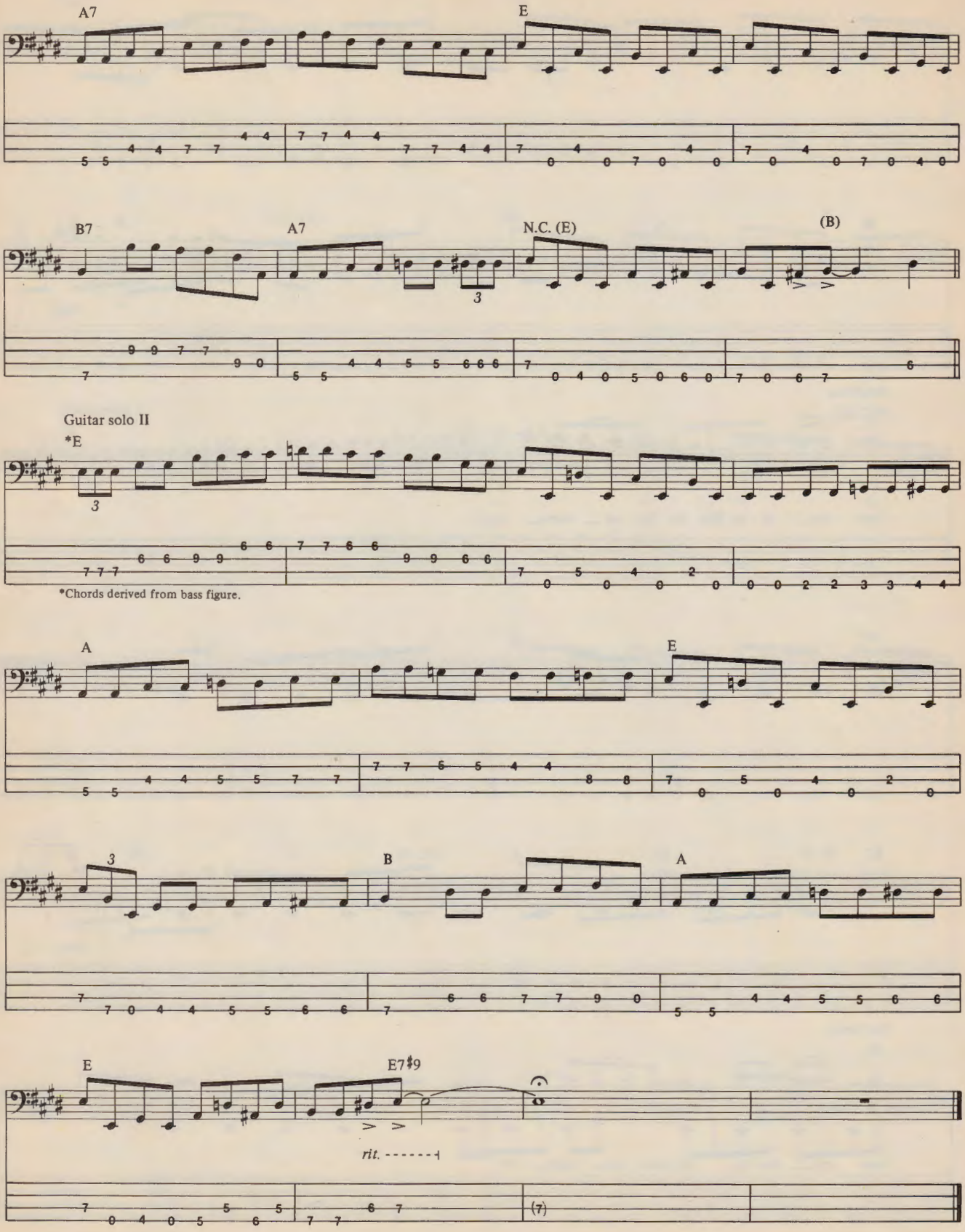
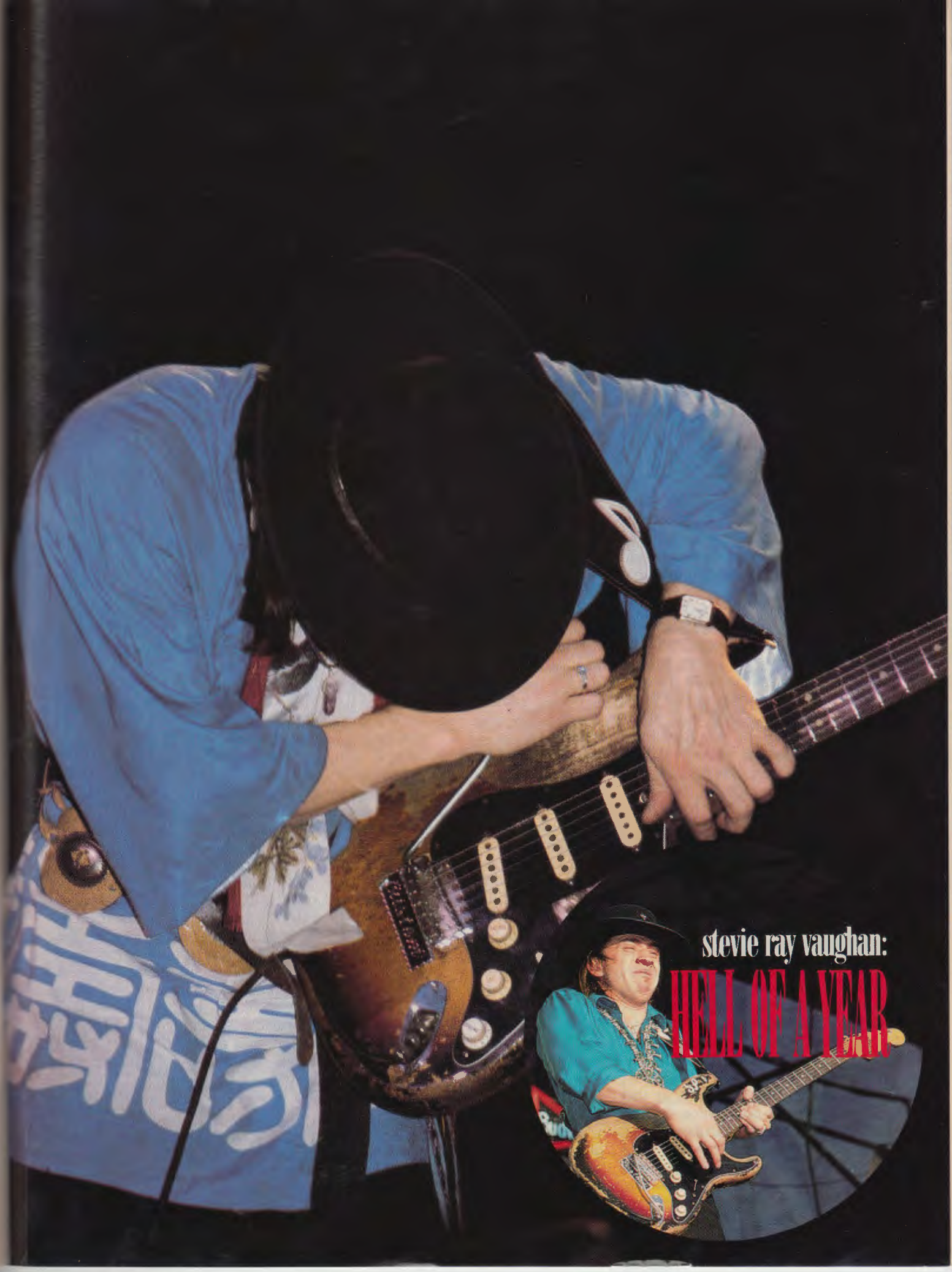

(B)
(A)
(E)
2nd Verse
E
(B)
Yeah, I love my ba - by, my heart and soul, (etc.)
A7
E
N.C. (B)
(A)
3rd Verse
E
(E)
(B)
Yeah, I love my la - dy, she's
long and lean, (etc.)



*Chords derived from bass figure.


A
E
B
A
E
B
Well, I
4th Verse
N.C. (E)
E
love my ba - by like the fin - est wine, (etc.)
A7
E
B7
A7
N.C. (E)
(B)
Yeah, I
5th Verse
E
love my ba - by, my heart and soul, (etc.)


A7
E
B7
A7
N.C. (E)
(B)
Guitar solo II
*E
*Chords derived from bass figure.
A
E
B
A
E
E7♯9
rit.



stevie ray vaughan:

HELL OF A YEAR

by Bruce Pollock

When Stevie Ray Vaughan blazed out of Austin last year on his searing blues guitar, optimists everywhere predicted a blues renaissance. Great white hordes of guitar maniacs scaling the mighty E, they could envision, coming out of the woods, the jukejoints, the penitentiaries and mental hospitals, turning this raucous rock 'n' role decade into a latter day 60s. The new Clapton, the new Bloomfield, they were waiting for; the second coming of the Winter brothers, Danny Kalb, Jeff Beck and Jimmy Page.

It didn't happen. In fact, said Stevie Ray has been about the only beneficiary of such down and dirty action. With appropriate homages paid to Jimi Hendrix, Stevie's become a kind of Blues Emissary, taking his act across the country like a rock 'n' roll Miss America. To a new generation of itchy-fingered kids, he *is* the blues; to an older generation he's a taste of something fine that they thought had vanished with the Snow Goose.

"I was already scared of this Sophmore Jinx crap syndrome," says Stevie Ray, captured for an instant in his bus, parked outside the gig. There is an enlarged photo of Hendrix, his god, on one wall, some master cassettes of his sophmore album, **Couldn't Stand the Weather**, on a table up near the driver's seat. It's your classic rock 'n' roll/blues/country bus that might have been used once by Chuck Berry or Charlie Pride or Jimi himself, the vibes surviving in the woodwork, the floorboards, in the power source to which Stevie's tape recorder is hooked.

Tomorrow morning Stevie and Double Trouble (Chris Leyton and Tommy Shannon) head for New York, to catch a plane for Copenhagen, a quick tour of Scandinavia that suddenly fell into place, sandwiched between the latest 7 cities in 6 nights (or was it vice-versa) stint and post-production chores on the new album. Then there was his guitar shootout with Jeff Beck at the record company convention in Hawaii. His electric performance side by side with George Thorogood at the Grammy ceremonies gave another portion of the world notice he'd arrived—even as he left that night for a round of performances. The folks at the Montreaux Festival want him to headline his own night. Albert King wants him to produce his next album. Jimi would be proud. Jim would tell him: *watch out*. I mean, Stevie Ray's got a wife at home he hardly sees, been married five years and she moved back in with her mother. It's a tough road out there: cokeheads, leeches, potholes. Stevie is aware of it.

"All I have to do is keep dealing with it," he laughs. "If I get scared that I'm caught up in it, then I probably am already caught up in it." Outside in the parking lot dusk the bus groupies have begun to collect. Unfortunately, I remember too late that I neglected to leave my car door open so that one might stowaway in the back seat. Up all night, Stevie gradually snaps himself awake under the ministrations of his road manager. Recalling another blues-child out of Texas, Janis Joplin, who once had a year like this, and by the end was reduced to self-parody, Stevie dismisses the thought in his own case.

"Of course, some of that always happens, 'cause of the pressure," he allows. "It's real easy to fall into writing things that'll come out real fast instead of being developed. But I really don't feel that's happened a whole lot to me. I've been caring about this a long time. There's a lot of people around that I respect and I'm getting to be in contact with them all the time. So it's not that much of a problem."

So he's still having fun, he contends, still growing as a player. "I still get chill bumps. That's why I play. Actually, it's easier than I thought it would be, 'cause I used to think about it a lot." That would have been at home in Texas, brother Jimmy Ray on the opposite bed. It was Jimmy who introduced Stevie to Hendrix, one day bringing home **Are You Exprienced?**

"It wasn't even out yet. I don't know how he used to get records way before they were out. I was about eleven or twelve and it was just the coolest thing I'd ever heard in my life. To me it sounded like Albert Collins and Pharoah Sanders at the same time. I was definitely shocked." The influence started that night, soon to become an obsession. "I've come to find out that it was probably him playing on a lot of old r'n'b tracks too," says Stevie Ray, the fan. "He's on a lot of Hank Ballard records. He was with the Isley Brothers on some of their first records. And he's probably playing guitar on the Sly Williams song, *Red Lightning*, off the **Blues in D Natural** collection from 1958. That's some of the meanest guitar I've ever heard in my life. He was incredible. He didn't start off; he would just go." Something like the young Stevie Ray. "It's easy to lose your identity if you get into Hendrix' music as strong as you can," he says. But though he will, on occasion, borrow Jimi's behind-the-back move onstage, Stevie Ray has no fear of being typecast.

"T-Bone Walker came up with all that stuff, probably him and Johnny Watson. T-Bone used to play on his back, behind his head. He was the baddest; he would do all that while he and the band did the splits and he still sounded as laid back as he did."

Now Stevie will be merging with a piece of the same blues history that formed him, when he gets to produce Albert King's next album. "I never would have dreamed I'd be asked to do that," he says, with a dazed Miss America smile. What could he as a producer possibly have to offer an Albert King?

"What I'd want to do is just make him have a chance to sound exactly like himself. The best job anybody could do as a producer is to let musicians sound exactly like they want to instead of laying some kind of sound on them. A lot of music is geared at selling producers instead of music. I'm just waiting for the day when record companies will let their musicians play the kind of music they really want to play again."

When you talk about Albert King, you've got to talk about B.B. King. Stevie Ray Vaughan knows both quite well. "When they used to travel together, they used to bet each

other a bunch of money as to who was going to be the baddest. Albert's sassier and slower. I don't mean that he's behind; I just mean his style is sassier and slower. B.B.'s more like a Django-style of playing. It's a well-known fact that Django was his man. B.B. was a Django freak. Both Albert and B.B. read and write music incredibly. Albert can't necessarily read or write English, but he has a serious, deep understanding of music."

After a couple of years in the spotlight, Stevie Ray and Double Trouble are getting there, too. As hectic as life on the road can get, they always find time to practice. This surprises me, in an era when most rockers prefer to let the slips fall where they may, taking their practice licks in front of the kids in the $15 seats. "There's new things that come out of you when you just play by yourself and practice," he says. "When we sit down and rehearse as a band with nobody around, we find things that we wouldn't have noticed about our songs that we need to clean up. Technique and things always take practice. The more you practice, the more you play, the more you've got to work with. That's all there is to it. Practice is mainly just tuning into your ears. It gives you time to play by yourself instead of on the stage."

Once on stage even the sound man has some input. "He has a different perspective 'cause we're not there in front of us. We can't see ourselves, and a lot of the time tones are different up front. Usually things will be more brittle. From where we're standing, 'cause of the amps, you've got to lower or change tones, 'cause it doesn't sound exactly the same. Sound doesn't develop until it gets a few feet away. You can't hear it the same as someone standing ten or twenty feet out."

Stevie Ray's sound has been enhanced lately by a Leslie and a new Howard Dumble amp. "I love the set-up I'm using right now, when I get the mix between the two things working right. The Leslie pretty much has a real consistent volume on it, and the Dumble, if you play soft, eases up. If you hit it hard, it comes out louder. So sometimes it comes out sounding like you've got an organ player.

"The Dumble was real cool. But I made a mistake when I had Howard build it with the knobs on top. I didn't realize that would make the chasis upside down. He usually builds it with the tubes sticking up. If I leave mine on very long it gets hot. One of the things that blew me away about the first one that I used was that it never even got hot and we'd run it all day long on 10. But genius over here had him build the new one upside down."

Making sure no such mistakes of omission or commission mar his sophmore album, Stevie goes over the mixes until he can hear them in his sleep. But all he'll divulge about the contents is that "My brother's on a couple of tracks."

Oh yes, Jimmy Ray, the older brother back in Austin who's still plowing the same forty with the Fabulous Thunderbirds that Stevie Ray once walked down, with a bunch of unsuccessful local bands, seems like years and years ago. Now Stevie is out being Miss America and Jimmy's home with his record collection. "Someday soon the Thunderbirds will get a gig from a record company," says Stevie Ray earnestly, "because they should be listened to. They shouldn't be sitting around with no deal at all." Neither should the blues guitarists out there waiting for a foot in the door. "We just got to get the door open a little wider, so they can get deals," says Stevie. He needs them, after all, to take the Great White Blues Hope burden off his shoulders exclusively, spread it around to a couple of other broad backs, so Stevie Ray might then be able to see his wife again one of these days.

If not, or until the day the Vaughan brothers can join such other great brother teams as the Winter brothers (Johnny and Edgar) and the Schenker brothers (Michael and Rudolph) Stevie Ray will be playing the music he knows and loves the best, without complaint, without restraint. No need to worry about him ever going Top 40.

"I have no desire to drop any roots," he said. "I can see what Eddie Van Halen is doing, and I think it's incredible how he does that. But I'd just as soon listen to Albert Collins, 'cause what I listen to the most and keep in mind the most is soul. That's why I play in the first place." ■

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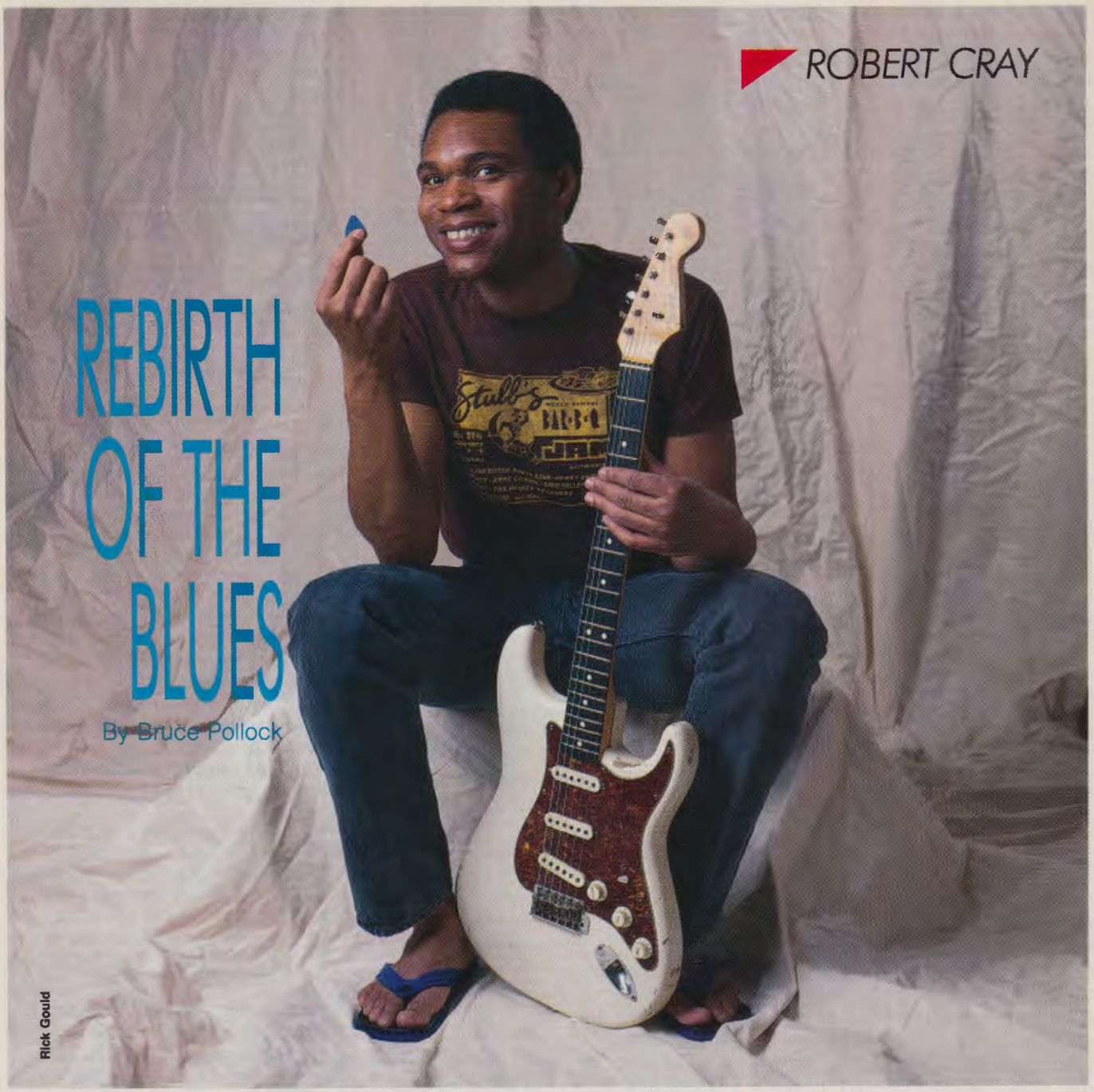


REBIRTH OF THE BLUES

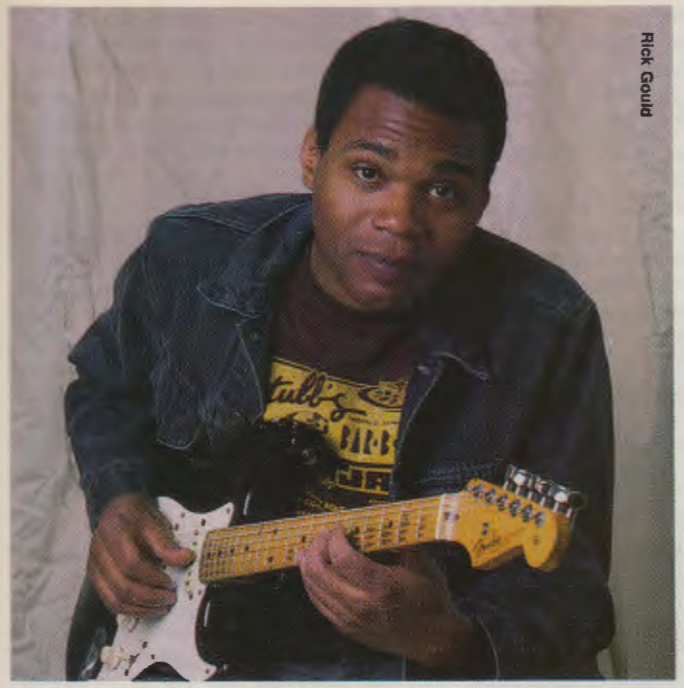
By Bruce Pollock

Rick Gould

Even the cover was legendary. The train tracks in the snow on the south side of Chicago, the buildings looming decayed and ageless, the sky the moody slate gray of unyielding winter. You could almost hear Junior Wells' harp blistering out of that skyline, coming from one of those tenement windows. "When something's wrong, so wrong with you, it hurts me too." A lot of white kids were turned onto the blues in the mid-sixties through Vanguard's *Chicago Blues Today!* collection; they heard Buddy Guy offering side by side encouragement to Junior's blues, the glistening solos of Otis Rush. And down to the South Side scene they came to make their fortunes, earnest imitators like Steve Miller and Tracy Nelson, Paul Butterfield, Charlie Musselwhite, Mike Bloomfield.

Robert Cray wasn't lucky enough to be young, gifted and white during the blues revival of the mid-sixties. But if white kids could directly emulate black players, nothing was stopping Cray from reversing fields a bit. "I got interested in guitar when the Beatles came out," he revealed. "They made me want to get a guitar. I started taking lessons after that. But I don't think I really paid attention to the music until I started listening to blues guitar players."

Firmly grounded in Hubert Sumlin, Buddy Guy, Otis Rush and Muddy Waters, Cray refined his taste with dabs of R&B, Motown, Stax and memories of Top 40. "I remember my cousin used to take me skating to 'Sally Go Round the Roses,' he said. "That was a good skating song. So was 'A Little Bit of Soap,' by the Jarmels." When he got the chance to write for his own albums he updated the sounds of his youth, from Memphis to the South side. "I like listening to Chicago blues, Texas blues. I like all kinds of soul and R&B singers," he said. "Everything from Thelonius Monk to Hank Williams." On his latest effort, *Strong Persuader*, one of the two songs penned entirely by Cray, "More Than I Can Stand," evokes no less a late-sixties trivia quiz reference than Tyrone Davis, he of "I'd


Rick Gould

Like to Change My Mind" fame. "I love Tyrone Davis," Cray laughed, "but I didn't think of him when I was putting that together. I thought about a little bit of the Stax feel, and the title "More Than I Can Stand" was the same as a title by Bobby Womack. But I didn't want to do what Bobby did in his song. On mine the feel had a little Booker T & the MGs groove."

The surprise of the package, "Smoking Gun," certainly the bluesiest cut to hit the Top 40 in quite a while, was a collaboration between Cray, his longtime bassist, Richard Cousins, and his frequent collaborator, Bruce Bromberg, writing under the name D. Amy. "Bruce came up with most of the lyrics, and had an idea for how he wanted the song, and Rich and I came up with the music. When we finished with it we felt it had a strong commercial feel," said Cray. "A lot of times when Bruce comes in with lyrics and Richard and I put the music together, we'll work from a finished lyric. Bruce usually has an idea of how he wants the rhythm of the song to go. I might correct some lyrics if I have to sing it. Sometimes, from the way the storyline goes in the song I won't understand exactly what he means. I look at the lyric over and over and try to read it as a story, more so than a poem." As a singer, Cray responds best to reality-based material. "As long as the lyric pertains basically to an everyday situation or something that deals with somebody's life, whether it's cheating, lying, sneaking around, trying to survive in this world—anything—hard times, fun times; just as long as it deals with things in a personal way, then I can sing it."

In the real people world of lyin' and cheatin' and sneakin' around is where country music and rhythm and blues often collide in the night like Jim Bakker and Jessica Hahn. "Many of the songs that are presented to us by Bruce Bromberg and Dennis Walker are almost in a country vein," Cray analyzed. "A lot of the chord changes in traditional country and blues are pretty much the same. They're very simple. The difference is more in the arrangement, rhythm changes and feel. We've even talked about doing something more along the country lines." But Cray would be equally comfortable going in the opposite direction. "Lately we've been talking about doing something real lowdown and dirty like Howling Wolf," he said. "I've got a good Howling Wolf imitation."

He's also a devoted fan of John Lee Hooker. "His writing is really unique. He's got a lot of freedom in his writing—he'll

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write in 13-14 bars. What he's trying to get across is a storyline. He sings his lines and then the instruments respond." Hooker once commented that he had to be in a good mood to write the blues. Cray goes along with this, but only to a certain extent. "When I wrote 'Bad Influence' I was pissed . . . and the whole song came right down in about ten minutes. And then when I presented the song to my co-writer, Mike Van Nuys, he immediately came up with the bridge." But Cray could hardly have been upset by Eric Clapton's rendering of the song. "He had a lot of conviction," he summed it up.

With covers like Clapton's, and guitar jams with Albert Collins and Johnny Copeland leading the way, this year has found Cray all over the place. The success of "Smoking Gun" awakened his previous albums from the sleep of the nearly out of print, and Clapton tabbed him for the opening slot on his tour. While this has obviously left him little room for solitary songwriting, Cray doesn't see that as too steep a trade-off. "If I was to get off the road today and take a couple of weeks off to write, I probably wouldn't do anything," he admitted. "I'd probably unwind for a week and then try to cram something in on the last few days of my break. I find that I do most of my writing when there's an album deadline. That's the way it's worked for us for years. We wind up doing a lot of writing in the studio. And we don't get too much time to rehearse before we go in, because we're always on the road. That happens quite a bit. We started work on the last album in January and then went back on the road and when we came back we had one or two new ideas we kept and worked on them on the road. A dream of ours is to take things out on tour and then go back and lay them down. But no matter what, the songs are always changing, even when you're finished recording."

Luckily, Cray finds no problems writing on the road. "Writing can come out of anything," he said. "I can be sitting down with my guitar, or I can be sitting in the hotel room. Or it can happen in the middle of the night. So I always have my tape deck laying around. I usually come up with the first couple of verses of a song—the music almost always happens at the same time as the words. The melody makes me think of an idea for the first two verses, then I'm able to finish the music up and I come back to the verses at a later time. It takes a while, but once they're half written they don't go away. If I really get stuck on something then I'll ask for help."

Once in the studio Cray tries to get everybody into the act. "I have a 4-track now, but a lot of ideas I put down on a Sony. I finish everything up and present it to the group at once. I go through each song one time, sing the lyric once, and tell the band what I'd like to have happen. I just want to make sure they know how it goes. Everybody takes a look at it and decides whether it's right or if it's wrong. The songs are written loose enough so the band can have its own feel and put their own stamp on it, and if there's anything that really strays away from what I'd like to hear, then we make those corrections."

Almost as important to Cray as the lyrics to a song is his guitar solo. "A lot of the way that I like to play my solos is in addition to the lyrics," he noted. "It won't be too far stretched away from the whole idea of the song. When you do play a solo it is a major part of the song. It's not to play a bunch of flash; it has to coincide with the feel of the song."

If Cray is confident about his songs, he remains much less so about his sound. "I'm still trying to get the exact guitar sound I want on record. It hasn't come about yet. You can hear it in your head when you write the song, but you want to get the song down first. Maybe it's the studio, maybe it's the techniques you're using . . . It'll never work out the way you want it: that's why nobody's ever satisfied with a piece of recorded material." But Cray's not about to complain too profusely. "You can always sacrifice that sound," he said. "You just want to get your story heard." ■

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Continued from Page 53

guitar would become an organ. It was the first chorus pedal, really, and the sound of that inspired me to write the bridge.

Wasn't the song actually called *Bridge*?
Yeah. We were writing down the lyrics at George's house and as Ringo and I were shouting them out George was writing them down. It said Badge but what it meant was actually the bridge. I said that's o good name for o song and it stuck.

You did eventually get to team up with Steve Winwood.
After Cream folded I found Stevie. He was living in a cottage out in Berkshire and we used to sit and play. There was a feeling that obviously we would do something, but there was no rush. Then Ginger came along and he wanted to get going sooner than we did, but we went along with it anyway and made **Blind Faith**. We formed the band, which was really much too much of a rush job. We had no time to evaluate what we were going to do and what kind of thing we all had in common. And when it came down to it, we didn't have enough in common to stay together as a band. There was a greot deal of restraint that had to be employed because we were treading on one another's toes. I was in awe of Steve and respectful of his space and this made me rein in a lot more than I'd ever done before and I felt myself constricted. And because we were blown up and hyped so much, that was uncomfortable, too. Everyone was paranoid and nervous when we played Madison Square Garden. We did the biggest gigs and were terrified all the time. Of course Delaney and Bonnie were on the bill and in contrast, they were having the best time in the world. There was no pressure on them. They went on and played their set and had a fantastic time. We went on shaking and white and had a dreadful time. I started to yearn for the happy-go-luckiness that they had. I started hanging around with them and immediately clicked with Delaney. The next thing I knew they were where I wanted to be.

And that's where you went.
At the end of the tour I went off and stayed with Delaney ond Bonnie. Then I brought them to England to do a tour and I was the guest star in the band. I got one song and played all the solos. I was writing with Delaney with the idea of a solo album of my own, which he was constantly nagging me about 'cause he said I should give the public what they want. Delaney was very important to me. He got me to sing and take it seriously. He taught me it was actually possible to enjoy it as well. I always thought that someone could do it better than me and that I was strictly a guitarist. In that sense I still function that way. I still see singing as being necessary to the object of what I'm doing, but it's not something I work on very much. I'm too lazy. I tend to channel all my creative energy into playing the guitor.

How did Derek get his Dominoes?
I stole them. I joined up with that outfit as a guest artist and became an onlooker as to how bands carry on behind the leader. Basically, they all wanted more money and it was going to be a strike situation if they didn't get a raise. They tentatively asked Delaney if they could have more money and he said, 'No, you're fired.' He fired the whole lot. By this time I had made the solo album with all of these guys and had started to feel quite confident about being a leader. I thought, 'I'll take the rhythm section and form my own band.' I went back to England and took Jim Gordon, Carl Radle and Bob Whitlock. We formed Derek and the Dominoes without actually knowing what we were gonna do. It was supposed to be Del and the Dominoes, but it sort of got reshuffled.

Why did you work so well with Duane Allman?
We both thought the same way and had the same likes and dislikes. We both liked Robert Johnson and Elmore James. All of the people who formed his style of playing were part of forming mine. When you get two people like that in the studio, you're really listening to one musician some of the time ond the other one is standing off. Then he steps in and it's just like very kindred.

Was *Layla* always intended to be a double album?
No. Originally it was a single album and we just couldn't stop. After we met Duane, we could have made another couple of double albums. We should have. There was a core of the album which we intended to make, which was going to be the songs that we'd written. We got to a stage where we were enjoying ourselves and Duane was there. We were overdubbing guitar and we'd stop and write or say let's do *Key to the Highway* or *Nobody Knows You When You're Down and Out*. It was all so good we couldn't keep it off the record.

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guitar in the 80s

by Andy Aledort

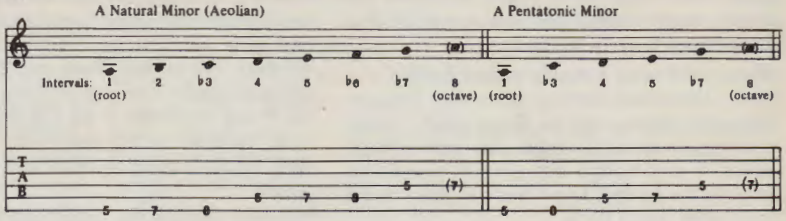
KINGS OF THE PENTATONIC PART 2

This month we're taking a look at the most predominant sound in rock guitar, Pentatonic Minor. This scale is also an essential building block to more complex scales which can be used in jazz, blues, bluegrass and fusion, as well as in rock.

Let's begin by extracting Pentatonic Minor from Natural Minor (also known as the Aeolian mode). See Staff 1. Pentatonic Minor is comprised of the root, ♭3rd, 4th, 5th, and ♭7th intervals, leaving out the 2nd and ♭6th.

In Staff 2, the most common fingering for Pentatonic Minor is illustrated, the second octave being especially valuable to the formation of the styles of Jimi Hendrix, Eric Clapton, Johnny Winter and other great rockers. Notice the use of the pinky in the fingerings. You may use your 3rd finger instead, but it's advisable to use your pinky to build up strength. Play this scale ascending and descending, with your fret hand as relaxed as possible. Notice the position of

Staff 1



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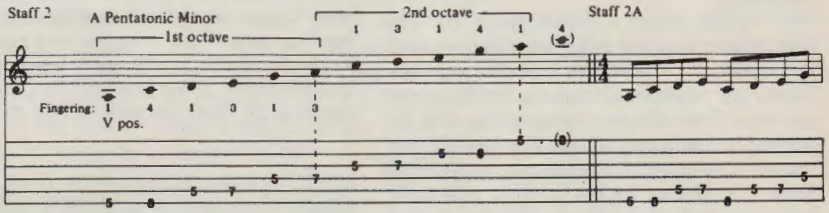

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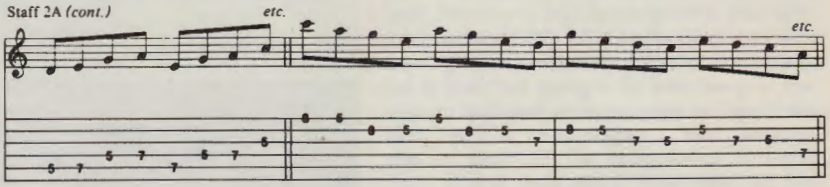

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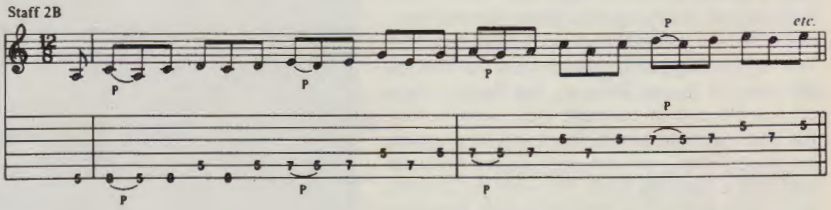

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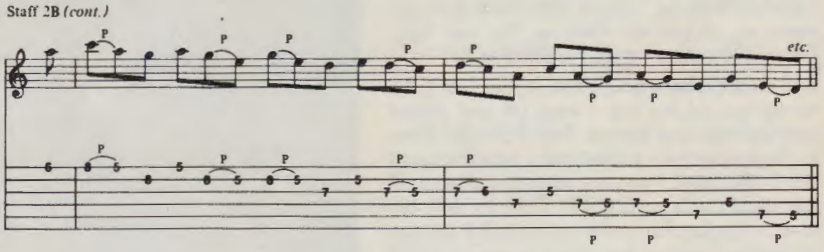

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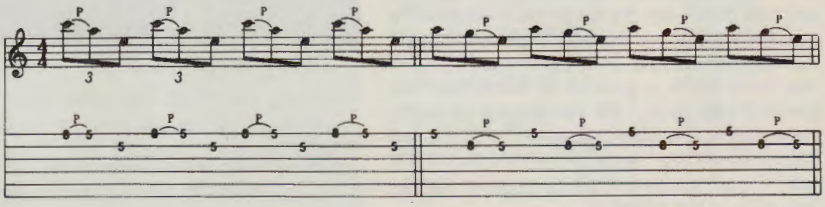
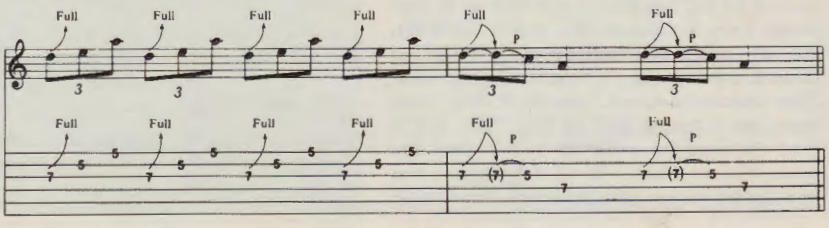
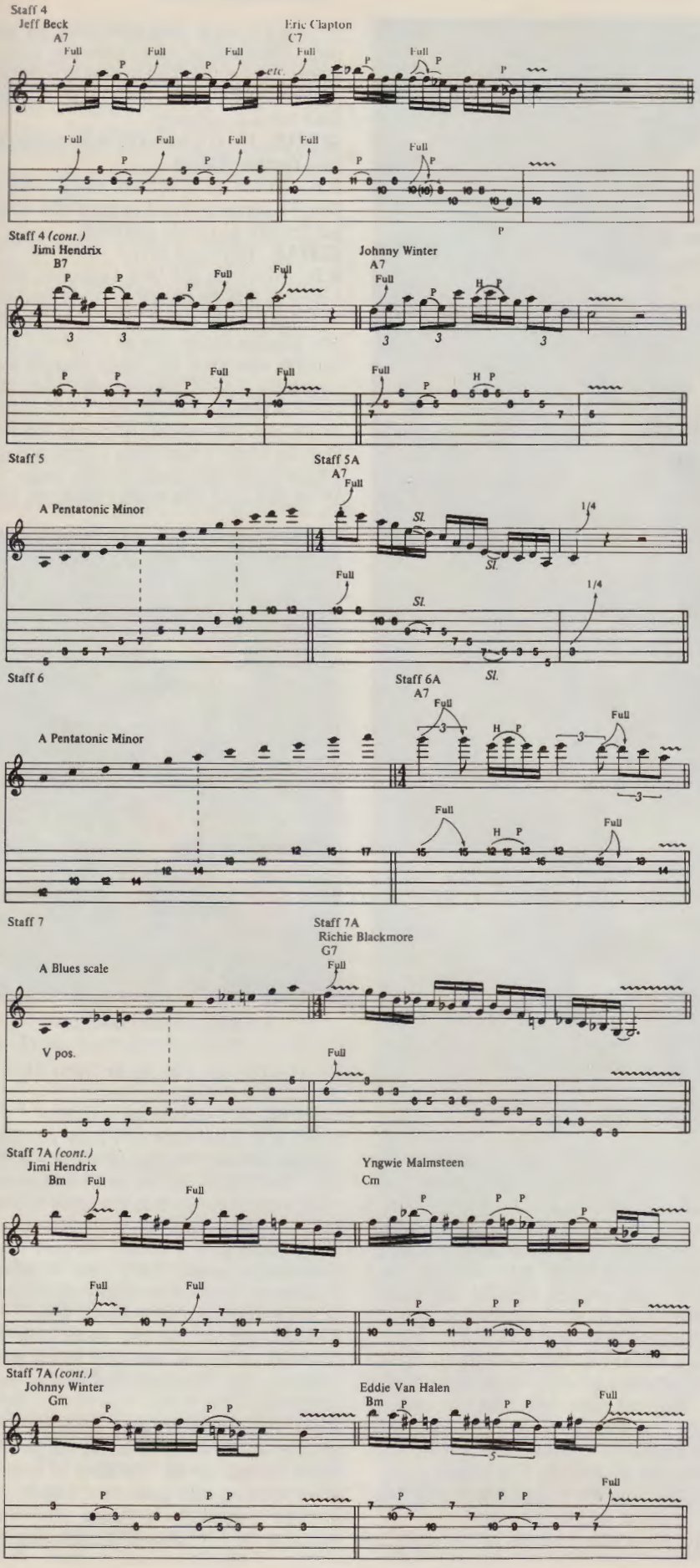


Staff 3 *(cont.)*





all three root notes, and be conscious of the intervals. A good chops-building exercise is to play the scale ascending and descending in groups of four; this is illustrated in Staff 2A.

Staff 2B illustrates playing the scale in groups of three; you may recognize this as a riff used by Jimmy Page (*Good Times, Bad Times*), Jimi Hendrix (*Bold as Love*), Angus Young (*Back in Black*), Johnny Winter and even Joe Pass. Practice this riff, picking each note as well as using pull-offs. After you are comfortable with these riffs, try playing groups of five on each beat (quintuplets) ascending and descending.

Staff 3 illustrates four rock clichés which should be thought of as "building blocks." These clichés can be combined (with slight variations) to create an infinite number of riffs in the styles of all the great players. Examples of this are found in Staff 4.

In Staff 5, you'll find another fingering for A Pentatonic Minor. This fingering enables you to get some different sounds, like slides, and covers a full 2½ octaves. Staff 5A features a Claptonesque riff which requires this fingering.

A third fingering for A Pentatonic Minor is shown in Staff 6. This fingering is especially useful in the upper positions, as illustrated by the Hendrix-like riff in Staff 6A.

By adding the ♭5 to Pentatonic Minor, we create the blues scale. The addition of this one note adds tonal variety and increases the number of possibilities for creating riffs. See Staff 7. Practice this ascending and descending, and notice how well this fingering lends itself to descending. Examples in the styles of different players are shown in Staff 7A. After becoming familiar with each riff, try them in every position of the neck, as each position poses slight fingering adjustments.

Aside from all the great riffs derived from Pentatonic Minor and the blues scale, scores of songs have based their main riffs on these scales. Some examples are, *Rock and Roll Hoochie Koo*, *I Guess I'll Go Away* (Johnny Winter), *Purple Haze*, *I Don't Live Today* (Jimi Hendrix), *Them Changes* (Buddy Miles), *Come On* part 2 (Earl King), *Life in the Fast Lane* (Eagles), *Jumpin' Jack Flash*, *Live with Me* (Rolling Stones), *How Many More Times*, *Heartbreaker* (Led Zeppelin), *Had to Cry Today* (Blind Faith), *Sunshine of Your Love* (Cream), and the list goes on. It's amazing how much variety can be gotten out of five or six notes in a given key.

So, dig in, learn the three fingerings in every key, make up as many new fingerings you can think of, and start picking riffs off records. See you next month.

Continued from Page 55

Jeffrey Mayer

and singers want to be dancers.' Yes, I would prefer sometimes to be fast, but then it's kind of like driving an automobile. You can't have speed and economy at the same time. You've got to take one or the other. If you're gonna drive fast you're gonna burn more gas. If you're gonna play fast, you're gonna lose some of the subtlety. I prefer the latter.

GUITAR: Trying but failing to imitate your idols seems to point to an early start for your own personal style. Did it come right away or did it take years to develop?

B.B.: It took years. In fact I'm still not able to get exactly what I hear even now.

GUITAR: Do you have any formal training behind you?

B.B.: I've studied, but never from anyone. I've always studied books on my own. I've studied the Schillinger system for many years. I've learned to read music, which I can do very slowly. This system teaches musical notation with graphs and mathematics. So if you're thick headed like I am, you can use the graph. I can usually comprehend what I can see. So I graph out the time values and all that, and that's how I actually started to read music. My early attempt to study came from a book by Nick Manalow. I learned the value of notes and what have you, from trying to play country songs like *You Are My Sunshine* and *My Darling Clementine*.

GUITAR: Did not having any formal musical training ever hamper you?

B.B.: No, I was featured all the time, so it wasn't a need, only something for personal satisfaction. Had I been like a lot of guitar players that had to play in a rhythm section, or needed to have a job, it would have been a necessity.

GUITAR: I'm not sure I've ever heard you play rhythm guitar?

B.B.: Never on a record. From time to time I'll throw a chord in here and there, but I'm not a rhythm guitarist.

GUITAR: Were you ever?

B.B.: Never. In the very beginning when I used to play by myself, I would sing and just flail on the guitar. For instance, if I was playing in the key of C, while I was singing, whatever the chord pattern may have been, I'd still play the one. After that I had a trio, so usually the piano player would play the chords. All I ever did was play the leads. From there I went and got a bass player and made it even better. At about that time was when I made my first

Jeffrey Mayer

B.B. King and John Lee Hooker

hit records, so I've never been able to play with a rhythm section.

GUITAR: Is it something you miss?

B.B.: Yes, I do miss it. I hear guys like George Benson, Wes Montgomery, Tal Farlow, Chet Atkins and so many others who play those chords that I wished I could play. I cannot and that's because of my early training as a soloist. So now when they turn me loose, that's what everybody expects me to do. I'm usually pretty good at solos because that's what I hear.

GUITAR: I'd like to talk about your recordings. It seems you play much more guitar on the live ones than you do on a studio Lp.

B.B.: Yes, that's because usually you've got a producer and he's laying the pattern down for you to do. It's kind of like an actor working with a director. Usually the director visualizes everything that's supposed to be. I've always thought that the

producer can hear or see things better than the artists themselves. When I'm free to do what I want, like concerts or live sessions, then I play it as I feel it. There's nothing I'm trying to learn.

GUITAR: So studio albums are to learn from and concerts are B.B. King in his pure form?

B.B.: To practice what I preach, yes. In performance I'm not restricted. In the studio I feel somewhat restricted. You can't play too loud and it has to sound a certain way. When I'm playing a concert I blast when I want to and I'm soft as a whisper when I want to be. In concert is when I have my freedom.

GUITAR: Would you say your best albums have also been your live ones?

B.B.: I would think my best records are my live ones. Don't get me wrong, you've got to learn new material from time to time. When you do a live recording, you always do things that you are somewhat familiar with, so you don't have to tippy toe about any of it. Usually I don't argue with my critics. They have said that **Live at the Regal** is one of my best albums. I don't always agree.

GUITAR: Obviously you don't agree with that one. What do you recall about that album that sours with time?

B.B.: I feel that each time I played I did the best that I could. I think doing the best that I could that day wasn't as good as some other times have been.

GUITAR: What do you think are your best albums?

B.B.: Offhand I think **Indianola Mississippi Seeds** might have been better. I think **Alive and Well** might also have been better. In fact, I think it was better. I think **Alive and Well** is about the best that I've ever done. There have been cuts and parts of other albums that were good, but overall **Alive and Well** was the best.

GUITAR: Can you remember your first big break?

B.B.: Surely, you don't ever forget. I'm 59 and I haven't yet. I had been hearing a guy on the radio called Sonny Boy Williamson. He'd do a radio show at 12:15, Monday through Friday. I was a farm hand at the time and I would always come to lunch and catch the 15 minutes he had on the air. When I left my hometown, Indianola, Mississippi, and moved to Memphis, I heard that this same guy was on the air over in West Memphis. That was about 8 miles away. So I grabbed my guitar and went there to get on his show. I must have had a pretty good story to tell, because I was able to talk him into letting me do a tune. He asked me to play something for him and I did. He put me on the air that day. That's when I first started to really get a break on the radio.

GUITAR: As the Blues Boy, were you playing live or spinning discs?

B.B.: Both. I had 15 minutes live and 55 minutes Monday through Friday spinning records. I would play everybody's records except mine.

GUITAR: You started out more as a singer than a guitar player. Has that turned around?

B.B.: Today I think I play better than I sing. There was a time that I thought I sang better than I played. That was early in my career. I always thought I was a singer, but later on people started to talk about B.B. King's guitar playing, so now I agree with them.

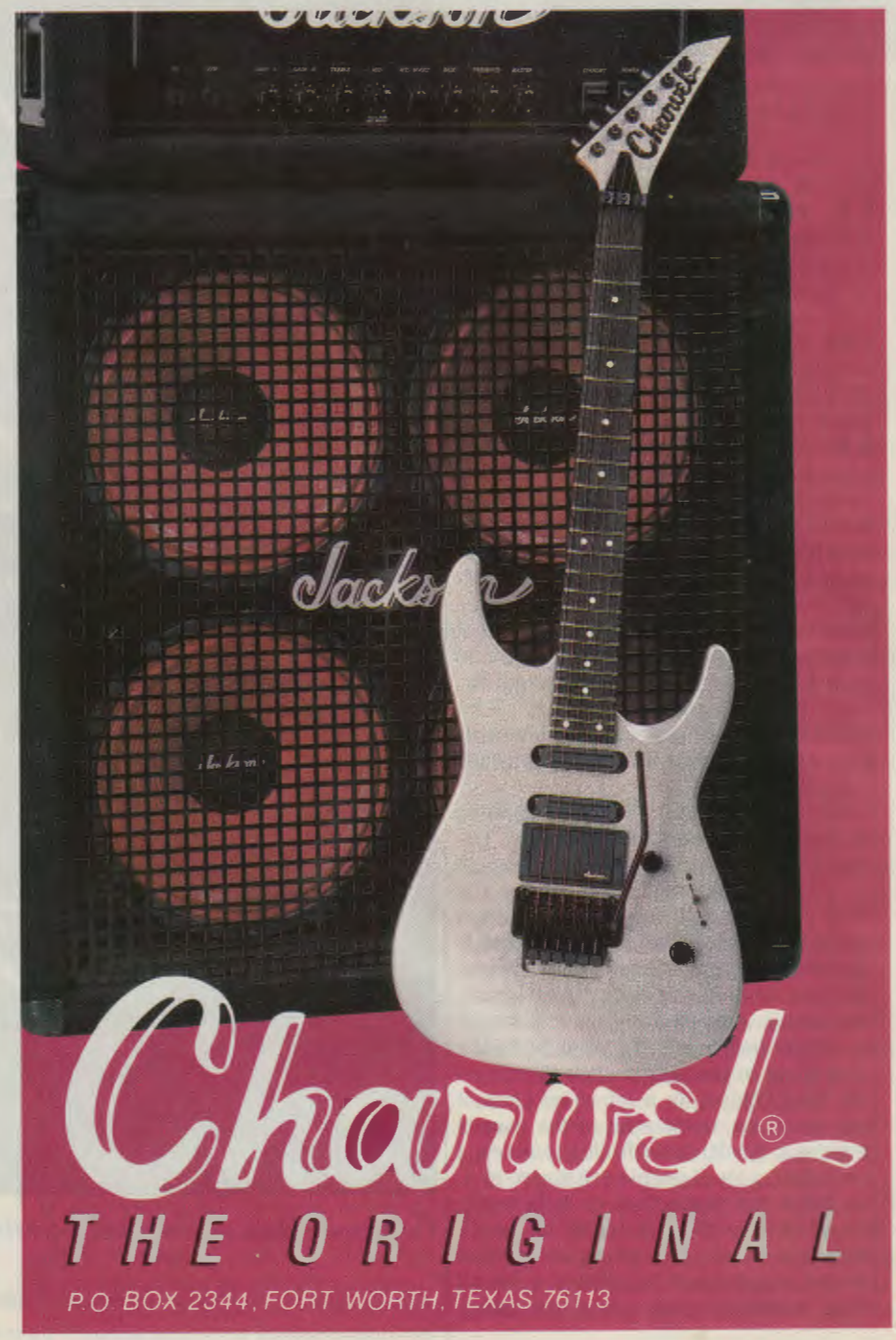
GUITAR: Do you still have the original Lucille?

B.B.: No, that got ripped off a long time ago in New York. Believe it or not, someone went into the trunk of my car and stole it.

GUITAR: How many Lucilles do you have now?

B.B.: At the moment I have three. The ES-355 I'm playing is called the B.B. King Lucille Model ES-355. The neck is a little wider than the ones I started with. There are a few other minor things that are different.

GUITAR: I noticed you use both pickups most of the time. Is there any other tone or volume configuration you go for?



B.B.

B.B.: I have the sound that's in my head. I don't set the tone or volume to any place other than what I hear at the time. I've gotten used to doing it with the base of my hand and touching both of the controls together. I set it according to my ear and I never look down to see where its going. My sound is dependent on B.B. King. I could use anybody's guitar and get the same sound. It's like a piano. A piano sits up and anybody who plays it sounds different because of their touch.

GUITAR: What's your amp setup?

B.B.: I'm using the L-5 Lab Series. Prior to that I used a Fender. In a lot of cases I use whatever I can get. We do a lot of flying and we don't ship the instruments. I always request the Lab Series but we're not always able to get it.

GUITAR: Why do you use Lab Series amps?

B.B.: For one thing, I'm connected with the Gibson company. The other thing is the L-5 has the power that I like and it can be mellow as well. Because my phrasing is very important to me, I need something that's not going to be that harsh, but still has big power.

GUITAR: Have you ever experimented with guitar electronics?

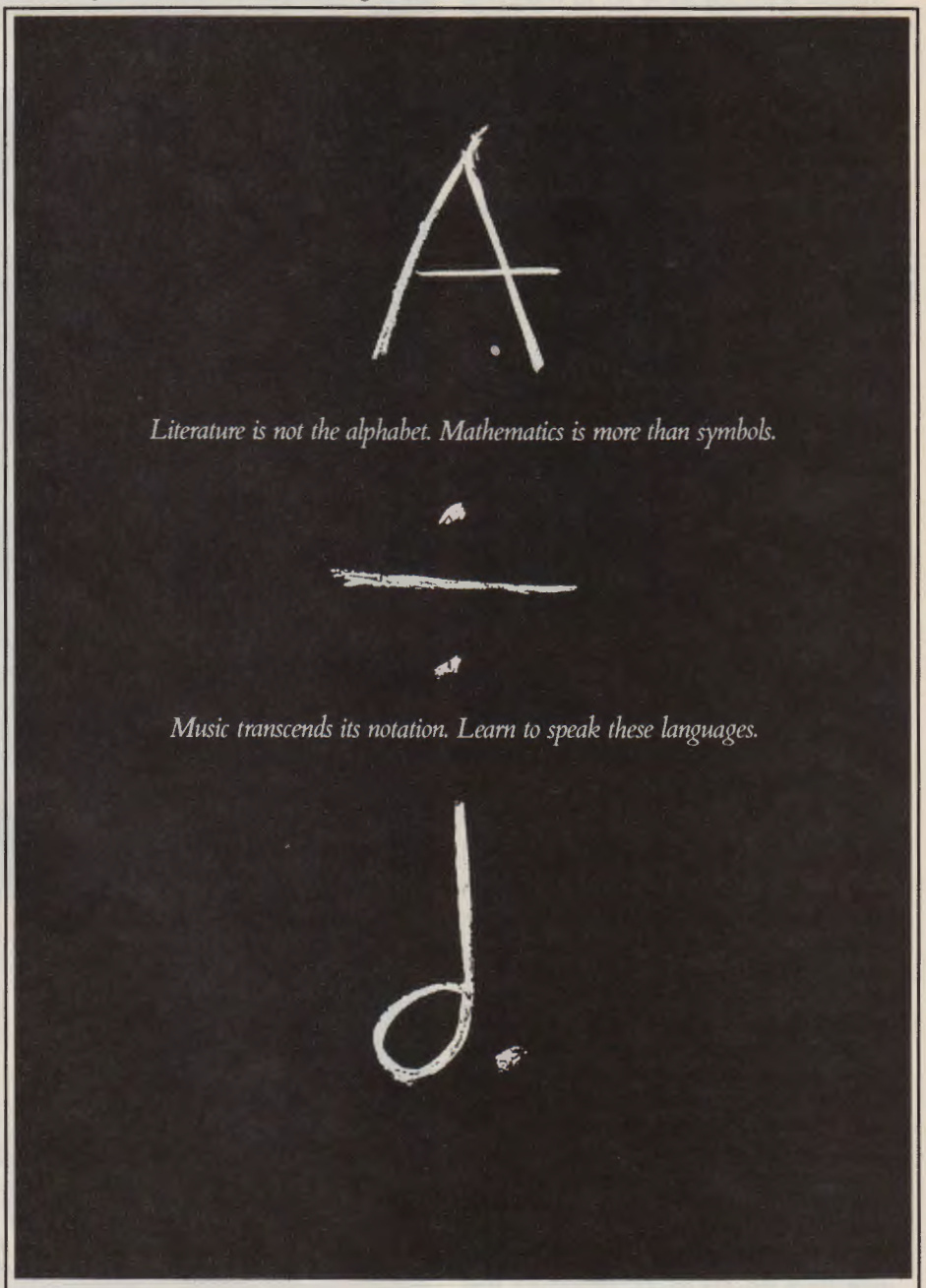
B.B.: Not really. The only time was when I did an album called **Lucille Talks Back**. On that one I used a Cry Baby Wha. I haven't done anything before that or since. I'm a firm believer in trying to learn things, so eventually it's possible that I will experiment on it for myself. When I used that Cry Baby it sounded so good to me it made me lazy. I found I didn't have to work as hard as I normally do to get the sound I'm looking for.

GUITAR: With the music business the way it is, I'm wondering if blues people will survive?

B.B.: I would think that blues has been like the great grandfathers of people. You keep having offspring but each one will look and be different. That's what the blues is. It will still be there years from now. It's different than the way it was in '49 when I started. When I started it was different than it was with Blind Lemon and Lonnie Johnson, and quite a few of the others before me. It's going to be the same thing in the future when there's no B.B. King. Blues, as a lot of us know it now, won't be. Quite a bit of the sounds in today's music came from the blues. I don't think a lot of people are aware of it. We didn't put it together as it is today. But when you think in terms of the 12 tones that we use in Western society and how we couple them together, we are all using something that others are using. The music as we know it will change somewhat, but it will still be there because some of these roots are going to be right in there.

GUITAR: Can you hear that change now?

B.B.: Yes, because what is happening has been like personalities. I'm one person and you're another. If you put the genes of different people together you'd have a whole different fella, that would have parts of the other personalities. Take B.B. King, John Lee Hooker, Muddy Waters and Jimmy Reed and put them together as influences. You've got some that are jazzy, some more country, and a whole new thing. That's still going on today. There are people like Luther Allison and Junior Wells who are part of today's music. In a lot of ways they might be accepted in the disco, when I probably wouldn't be. But I could play next door and a lot of the people who go to see the disco would come and see me because this is just B.B. King. He's a bit different than the other guy. I remember back in the late 50s and early 60s when Big Joe Turner was a blues singer. But he was right in there with Chuck Berry, when rock and roll started. I'm still singing blues but I tend to have a feeling for today.■



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By Andy Aledort

SWEET LITTLE ANGEL

Undoubtedly one of the most revered and influential blues albums ever made, B.B.King's *Live at the Regal* remains a powerhouse of blues guitar playing and singing, capturing one of his greatest performances, recorded on 11/21/64 in Chicago, the blues capital of the world. Jimi Hendrix, Eric Clapton, Duane Allman and many others have named this album as a major influence, as B.B. demonstrated absolute control in touch, phrasing, dynamics, melody, tension and release, and that one-of-a-kind sweet, singing vibrato. The song is transcribed in the key of Db major (five flats), so it's a little tougher to read than key signatures with fewer accidentals. The alternative was C# major (seven sharps). Db major has its own idiosyncrasies, as b3rds become Fb and b7ths become Cb, but that's life with enharmonics.

B.B. opens with his classic phrase, based on Db pentatonic major (Db,Eb-,F,Ab,Bb), moving on the Db pentatonic minor (Db,Fb,Gb,Ab,Cb) and Db Mixoydian (Db,Eb,F,Gb,Ab,Bb,Cb). B.B. often combines pieces of all three scales in creating his melodic phrases. Notice how he changes his volume, turning down for a thin, sharp tone, used in conjunction with a staccato attack, and turning up for a fat, warm sound with plenty of sustain, used in conjunction with a more fluid, legato attack, simulating, in B.B.'s words, the sound of a violin. B.B.'s touch and innate sense of tension and release are a true testament of his mastery, and it takes a lot of listening and sensitivity to successfully incorporate these elements into your own playing. Each phrase is like a little jewel and should be studied on its own; notice also how each phrase relates to its predecessor, as B.B. reacts to what he just played while forging ahead to new ground. Even though he only plays two choruses here (the intro and the solo), he speaks volumes in each twelve-bar passage.

PRIDE AND JOY

Recorded on a shoestring at Jackson Browne's recording studio, with a minimum of overdubs, *Texas Flood* kicked off the blues revival that is still on the rise. Steve's signature sound is created by his Vintage '59 Strat through a conglomeration of amps, including ancient Fender Vibroverbs, Super Reverbs, Marshalls, and a Howard Dumble amp. Stevie occasionally uses an Ibanez Tube Screamer for some extra juice. Back when this album was recorded, he also used GHS Boomers, .013-.056, and Gibson bass frets, enabling him to get such a clear tone and natural sustain. "Pride and Joy" is a rockin' shuffle that shows off Stevie's powerful vocals, solid rhythm playing and fluid soloing. Stevie also combines single-note lines with chords, reminiscent of blues greats Jimmy Rogers, Pat Hare, Johnny Winter, and yes, Jimi Hendrix—all the while laying down a heavy groove. All of the single-note lines he uses during the intro and verse sections are based on the E blues scale (E,G,A,Bb,B,D). After the first four bars, all X's in the rhythm part represent open strings that are strummed muted; this is usually the top three strings, which fill in the gaps in the "bass line"-type figure Stevie plays on the bottom three strings. This can be a little tricky to get a handle on; make sure you pick all downbeats with a downstroke and upbeats with an upstroke, using a solid attack.

Steve begins his first solo with double-stops (thirds) played on the B and G stings strummed along with the open high E, and moves this shape up and down the neck, staying diatonic to E Mixolydian (E,F#,G#,A,B,C#,D). Stevie uses upstrokes here, and these phrases are reminiscent of Elmore James' slide style as well as Eric Clapton and his playing on "Hideaway" (see GUITAR, March '87) as well as "Tribute to Elmore," from *The History of Eric Clapton*. From here, Stevie's style is most reminiscent of Hendrix, displaying a lot of confidence and a beautiful wrist vibrato. Stevie's second solo is a take-off on the first, expanding on the same technique in the first four bars, and moving into E pentatonic minor (E,G,A,B,D) at the 12th fret. The final note is articulated by pulling the low E string up with the thumb of the picking hand and releasing it, letting it slap against the fretboard. Steve's hero, Albert King, built his whole sound around this technique.

STEPPIN' OUT

Synthesizing the styles of Buddy Guy, Freddy King and B.B. King, while creating his own undeniable signature sound, Eric Clapton has influenced more guitarists than anyone, with his beautiful, weightless vibrato, and his Sunburst Les Paul and Marshall amp set-up. A major turning point in his career was when he left the Yardbirds and joined John Mayall's Bluesbreakers, recording just one complete album with them, *John Mayall's Bluesbreakers with Eric Clapton*, also know as the Beano album, after the comic book Eric's reading on the cover. The album features two great instrumentals, Freddy King's classic "Hideaway" and Memphis Slim's 1959 minor hit, "Steppin' Out." The first four bars of the melody are based on G pentatonic minor (G,Bb,C,D,F) as is the majority of the soloing. The second four bars of the solo are based on D pentatonic minor (D,F,G,A,C), played over the V chord (D7). A technique Eric uses often is to bend the minor third up a half step, sounding B♮ ; this helps to emphasize the dominant feel of the tune and at times lends ambiguity, as Eric occasionally bends this note a quarter-tone or somewhere between a quarter-tone and a half-step. In bars 5-8 of the second chorus, Eric goes back and forth between G pentatonic minor and G pentatonic major (G,A,B,D,E), a trademark technique which adds harmonic and melodic interest to his lines. When playing this transcription, you should be aware of which scale he's using, and analyze how he moves smoothly between them. In bars 6-9 of the third chorus, Eric uses reverse rakes (an upstroke brushing the strings from high to

Dave Plastik / Retna Ltd.

low) to quote the sax solo on the original Memphis Slim track. I suggest listening to Slim's version (available on *Blues Upside Your Head*, Charly 26) to hear all of Eric's references to the original.

In Eric's forth and fifth choruses, he often plays straight eighths over the triplet feel. This is a very effective rhythmic device and will take concentration to perform accurately. After the recap of the melody, the tune ends with a great bit of feedback, sounding the major 7th(F#). All of Eric Clapton's guitar playing is worthy of study, but there is an intensity and youthful drive present in early recordings such as this, that will provide endless inspiration to blues/rock guitarists.

SMOKING GUN

Robert Cray's first album for Mercury/Hightone/Polygram, *Strong Persuader* surpassed all expectations with "Smoking Gun," "I Guess I Showed Her" and "Right Next Door (Because of Me)." Robert's powerful voice and individual guitar style are well in evidence here, arranged for one guitar (primarily) during the versus, and two guitars (one rhythm and one lead) during the solo sections. The rhythm part appears on the record as two guitars panned left and right, playing essentially the same thing with slight variations. This is arranged here for one guitar. Occasional overdubs (Fills 1 and 1A) double the bass part briefly. Robert's solo is based on E pentatonic minor (E,G,A,B.D) amd is relatively easy to play. Robert gets his sound by picking with his fingers, using heavier-than-average strings and using a clean tone produced by Fender Twin Reverbs. Notice his balanced phrasing and study the recording to pick up on his use of dynamics. If you dig Robert Cray, I suggest searching out his earlier albums, which are more rooted in Texas and Chicago blues.

I CAN'T QUIT YOU BABY

Back in the mid-60s, England witnessed a huge blues boom which sparked the careers of Eric Clapton, Jeff Beck and Jimmy Page, all of whom blasted out of the same guitar-hero breeding ground known as the Yardbirds. Although these three most influential guitarists created their own individual musical worlds, they all shared the same love and respect for the music that made them pick up a guitar in the first place: the blues. From their first album to the last, Led Zeppelin always included at least one blues or heavily blues-influenced tune on each album. *Led Zeppelin* includes two tunes written by blues giant Willie Dixon, "You Shook Me" and "I Can't Quit You Baby." Zep plays "I Can't Quit You Baby" just like a straight 12-bar blues, until the eleventh bar, where the bit of chromatic chord movement (A to Bb) beckons the birth of metal. Jimmy Page uses a fairly clean tone for this tune, treated with a touch of slap-back echo, and the overall sound is pretty raw. The majority of his single-note lines are based on A pentatonic minor (A,C,D,E,G) with references to the A blues scale (A,C,D,Eb,E,G) and A Mixolydian (A,B,C#,D,E,F#,G). Many of his lines may seem difficult to read, so break each phrase down to what's happening on each eighth note within the eighth-note triplets, be it a single eighth, two sixteenths, a sixteenth-note triplet, four 32nds, five 32nds, etc. Work out each entire eighth-note triplet within the phrase until you can run them together to create the entire phrase. Jimmy can tend to sound a little sloppy at times; on the denser phrases, like bar 9 of his first solo, he is basically "cramming," so the numerical breakdowns within each beat are academic representations. If you want to play it exactly like Jimmy, count slowly, work out each phrase, and play along with the record. Otherwise, use the transcription as a guide, to show you the shapes and get you into the spirit of the tune, and let your creative senses take you away.

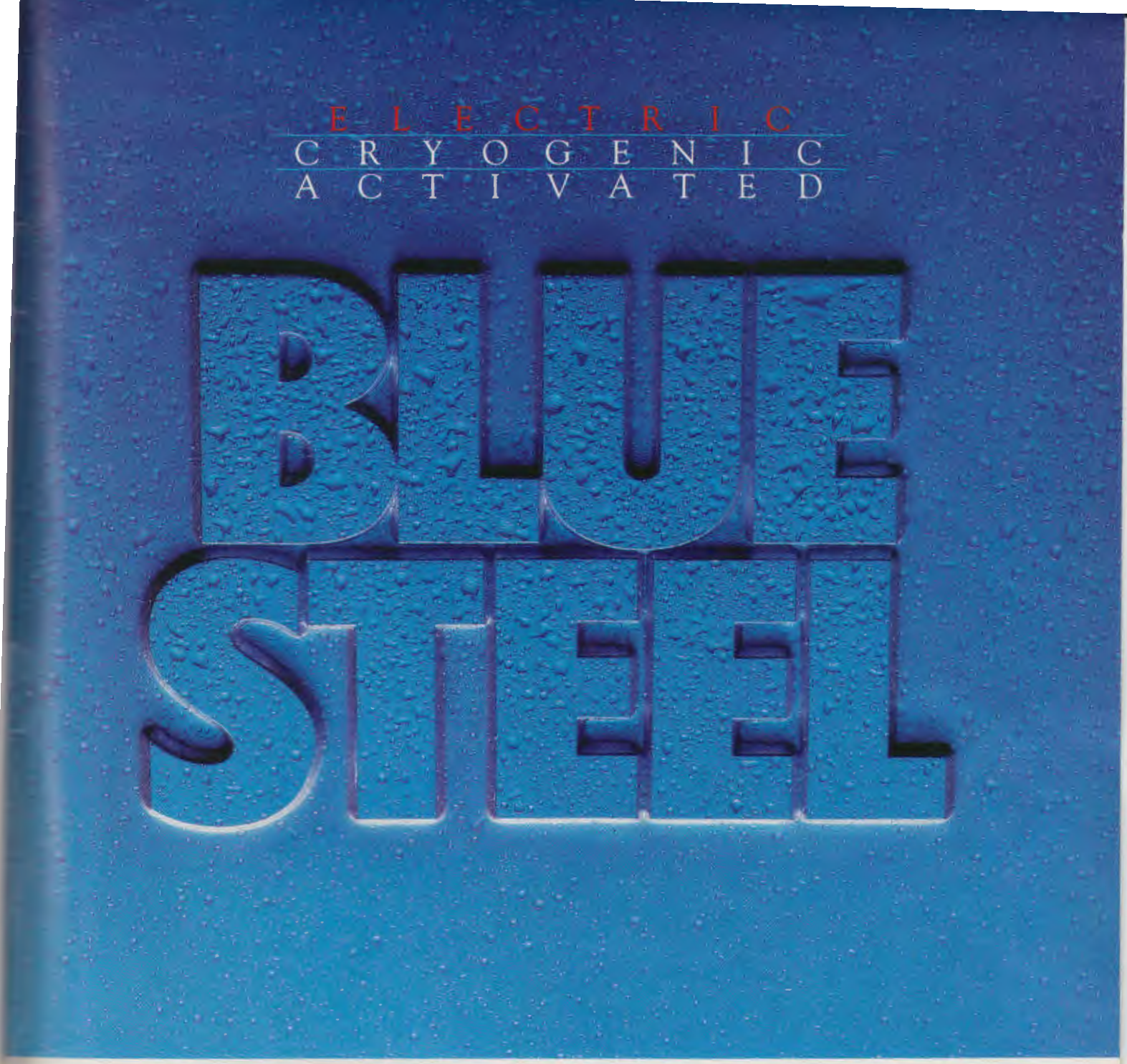
Jimmy's second chorus begins with a tribute to Albert King, as the band plays Albert's patented stops and Jimmy plays wide bends, two strings under the fingertip a la Albert, for the first four bars. From there it's cramtown all the way to the third verse.

KILLING FLOOR

A primary force in the legendary Paul Butterfield Blues Band and The Electric Flag, Mike Bloomfield was America's answer to the British blues guitar hero of the 60's. This remake of the Howlin' Wolf classic begins with a tape of then-President Lyndon B. Johnson and moves into funky R&B. A look at the chord chart shows five different ways to play A7 (including A7add2), and this is a testament to Mike's inventive rhythm playing. Working out all the different rhythm parts on this tune, with all the different 16th note syncopations, will improve your rhythm playing and your understanding of rhythm guitar tremendously.

Mike's soloing is based primarily on A pentatonic minor (A,C,D,E,G) with brief use of A pentatonic (A,B,C#,E,F#), the A blues scale (A,C,D,Eb,E,G) and combinations of the three. His style is very much out of the Buddy Guy-Eric Clapton school, and none of the lines are extremely hard to play; there are some unusual phrases which must be counted carefully to recreate properly. Mike achieves his warm sound and sustain from a vintage Les Paul, most probably played through a Marshall amp.

The sax solo section features a key change to A minor, and the modal solo suggests new influences in pop/rock music, which will become evident later in bands like Blood, Sweat and Tears and Chicago. *A Long Time Comin'* has just been reissued and the CD version features four previously unreleased tunes, so I suggest you check it out.



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